THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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There is much that pleases and a good deal that produces the opposite result in Bartley Campbell's new romantic drama, Paquita, produced at the Fourteenth Street Theatre on Monday night. The dramatist's best and poorest qualities are both illustrated in the progress of its five acts. But Campbell oftener than not wins his victories by appealing irresistibly to the public heart, and the public heart—it is generally admitted—often pulsates responsively to appeals which do not altogether commend themselves to the critical mind. The audience which gathered to witness Mr. Campbell's play, and simultaneously extend him greeting as a new-comer among metropolitan stock managers, was both large and enthusiastic. All the faces familiar on important first-nights were to be seen, and the author-manager could not have desired a more intelligent or friendly assemblage before whom to display his work. After the first and fourth acts he was vociferously called before the curtain, when in speeches of considerable length and scope he established an *entente cordiale* with his patrons.

The story of Paquita, given in brief outline, will convey an idea of its inherent dramatic strength as well as call attention to two or three situations possessing both power and originality. The scene is laid in the City of Mexico and Havana, thus permitting a picturesque element to pervade the scenic views and costumes. The semi-Moorish, semi-Spanish dress of the Mexican characters furnished a warmth and variety of color to the stage pictures which showed the shrewdness of the author in selecting our sister republic as the *locale* for a romantic emotional drama. The hero of the piece is Dr. Manuel Del La Rey, a physician with a pretty and volatile French wife named Hortense. The Doctor is immersed in medical research and he has not the time to share Hortense's social inclinations. The arrival of a Spanish filibuster, Jose Borosco, who is a soldier of fortune, a filibuster and a gentleman born and bred, gives his old friend the Doctor an opportunity to transfer the duty of escorting his wife to him. The privilege thus given both outrage; an intimacy develops between them, and it is brought to the knowledge of the husband by a Mexican girl, Paquita, who secretly loves the man of science. Then follows one of the best scenes of the play. The Doctor summons the guilty. Instead of killing the seducer of his wife, he reproaches him for his duplicity. Borosco retorts with the novel justification that the husband's tolerance of his attentions to the wife placed a temptation before him he could not be expected to resist. Then the Doctor, taking Paquita, leaves Hortense and her friend together. He goes to Havana; so do the lovers. Hortense's wife fights a duel with Borosco. The latter falls wounded by two bullets, one of which was fired from an ambush by Paquita, who desires to avenge the wrong done to the man she loves. Borosco lies beneath the shadow of death. There is but one physician capable of performing the operation that will save his life. It is Del La Roy. He is called. At first he naturally declines to save the scoundrel who has stolen away his wife, but he decides finally to act on the ground that his duty to science is higher than his feelings of resentment. The operation is successful. The Doctor casts the bullet he has removed at the feet of his faithless wife. In the last act Hortense dies, leaving Paquita presumably happy in the favor of the man she lures.

The second and fourth acts are replete with vigor. Nothing in any of Mr. Campbell's plays is better than the situations which precede the close of these acts. The dialogue is dramatic and to the point here, but there are other places where the action is retarded by verbosity, and some incongruous and inartistic comedy scenes are introduced, excision of which would vastly benefit the piece and quicken its action. The audience found much to applaud, and several times during the evening they were carried along to a high pitch of enthusiasm. In spite of its several weak passages, Paquita is, we believe, destined to win popular approval.

The new stock company is composed of sterling material. It is well balanced, well selected and capable of handling almost any work the author may assign its members. On Frederic de Bellevelle fell the brunt of the performance. He played the Doctor with the skill and *finesse* of a true artist. Speeches which might easily be ruined by a less careful actor, such for instance as those uttered in the scene with the wife and her paramour, were given peculiar force by Mr. De Belleville's quiet, earnest method of delivery. As a New York leading man his first essay must be put down as gratifying in the extreme. The thoughtful, well poised nature of the character was most judiciously brought forth. Mr. De Belleville should bestow similar care upon his clothes. He dresses the part very badly. H. M. Pitt presented an excellent picture of the Don Cæsar-like Borosco, which gained the approbation of lovers of good acting among the spectators. He costumed the part in the true Spanish style, but did not look altogether picturesque in short jacket and wide-buttoned trousers. A careful, finely conceived performance was the Dr. Delfonte of C. P. Flockton. Its fidelity again stamps this actor as a true artist, with a wonderful talent for make-up and character elaboration. Russell Bassett had an ungrateful low-comedy role, which he played with discrimination, while Ivan Shirley was painstaking and sincere as Victor, Hortense's brother. The part of the wife was conscientiously portrayed by Kate Forsyth. It is not an agreeable or effective character to personate, but the lady got through with the unpleasant task excellently well and was made the recipient of enough flowers to fill a good-sized conservatory. Mary Mills, a sweetly pretty woman, played Paquita and looked the Mexican maid to the life, but her winsome personality was incapable of being obscured beneath the fierceness of the hot-blooded girl. Ida Vernon and Maude Stuart were acceptable in parts requiring little show of their abilities. The piece was nicely mounted.

* * *

Edward Harrigan's New Park Theatre had a brilliant opening on Tuesday night, when the proprietor's elaborated Old Lavender was presented before a vast and very friendly audience. The trouble with Old Lavender is that it is too much elaborated. The action of the first two acts is long drawn out, and much of the dialogue will have to be excised—probably has been by this time. The last two acts, in which Old Lavender is down in the slums, are much stronger than the preceding two. This is not so bad as if it were the reverse. Allowing half an hour for the incidental hitches of a first production, the pruning-knife should be used until another half hour is gained; for the curtain did not descend until nearly midnight.

The applause was deafening when John Wild, as Old Smoke, entered the rooms of the Owl Club. He briefly returned thanks. The same applause greeted Mrs. Yeamans on her entrance as Mother Crawford, the deaf old lodging-housekeeper, and she, too, made a speech, and feelingly referred to her old manager, Mr. Harrigan. A few minutes later Old Lavender came down stairs into the club-room, and the building shook with the demonstrative greeting. Mr. Harrigan was somewhat affected by the welcome, but managed to utter a few words of thanks. Michael Bradley also thanked the audience for a very kindly welcome. There were occasional bursts of applause as other familiar faces appeared.

Mr. Harrigan acted Old Lavender admirably, in the last two acts investing the role with much pathos and quaint humor. His scenes with his brother, the rich banker, were very pathetic, and the audience emphasized its appreciation in liberal applause. E. A. Eberle's Philip Coggswell, the banker, could have been much better acted in those scenes where he turns Old Lavender into the streets under the false impression that he is a dishonest man, and where, in the last act, the proud but broken man is a hundred times more sinned against than sinning. Mr. Eberle should have displayed more emotion. Dan Collyer, as Dick the Rat, did very well—much better than was expected. At times he suggested his predecessor, Tony Hart, especially in his solicitude for the comfort of "Old Lav." As Paul Cassin, a faithless clerk, H. A. Weaver, Jr., was only tolerable; but the part presents no opportunities. Mrs. Yeamans, as usual, scored a hit. But the part of Mother Crawford is much inferior to others she has assumed in the Harrigan plays. However, she made a great deal of fun as a deaf old woman. John Wilde has a very fat part in Old Smoke, the darkey, and made every point tell. Stella Boniface, as Mrs. Coggswell, a disgraced wife, made an excellent impression, acting with ease and naturalness. Amy Lee was breezy in the small part of Sally Stacy, sister of the fallen wife. G. L. Stout, as a coffee-and-cake seller, was very true to life. A. C. Moreland looked well in the role of a swell darkey, and had little else to do. The minor members of the cast, over a score in number, did well in singing, dancing, and giving life to the scenes. They are indispensable in Mr. Harrigan's plays. At short notice they can become a band of darkey serenaders, a mob of howling Irish, a party of exuberant Germans, or a Salvation Army. Long training has made them perfect in illustrating the humble side of New York life. Some very catching songs were sung during the progress of the play. These were: "Get Up, Jack; John, Sit Down," "Poverty's Tears Ebb and Flow," "Jolly Old Owls," "Sweetest Love," and "Please to Put That Down." Conductor Braham, it must not be forgotten, was heartily greeted on his entrance. Floral gifts, especially horseshoes, were numerous.

Of the scenery, the interior of the Owl Club-house and the river front, with the Brooklyn Bridge seen in the distance through the spars of the shipping, reflected the most credit upon Mr. Witham.

The New Park Theatre presents a bright and handsome appearance. The curtailment of the seating down stairs gives a spacious lobby-lounge. On account of the postponement of the opening to Tuesday night, the attendance of first nighters was concentrated on the new theatre; and the scenes at the entrance, in the lobby and in the body of the house were very animated.

* * *

Five minutes of R. E. Graham's J. K. Emmet on the variety stage, in days gone by, was something of a pleasure. An elaboration of R. E. Graham's J. K. Emmet into three hours is something unendurable. And when this elaboration is a mass of incoherency—drivel, in fact—Mr. Graham's trespass upon Mr. Emmet is emphasized. The comparison between Mr. Graham and Mr. Emmet is very marked; the one is vulgar, the other imbues his performance with a sort of refinement. Imitators are to be discouraged when their imitations assume the proportions of a whole play.

R. E. Graham opened at Tony Pastor's on Monday night in Brother Max. It would be a waste of white paper to attempt a description of the plot of Brother Max, which is a sort of vehicle for specialties. Mr. Graham is starred; so is Miss Bella Vivian. The former "yodels" through three acts with a very poor voice; the latter strains a soubrette role and makes a guy of herself. She can neither sing nor dance, and even on a Bowery variety stage would be dismissed for incompetency. Two little children are introduced in the alleged play. On Monday night they were made footballs of, and when they were undressed for bed it was almost a case of indecent exposure. The elder was put through a tiresome dance that should arrest the attention of Mr. Gerry. One of the little ones fell out of a hammock with a bump that roused the risibilities of an unfeeling audience; and when the poor little one seriously rubbed his (or her) head, it only excited renewed laughter. The other little one was compelled to dance and assume cheerfulness—and at the same time keep on its wig—for a space of eight or ten minutes. This was flat cruelty, and calls for S. P. C. C. interference.

Of the "straight" people in the cast, Mrs. F. A. Tannehill, Lizzie Fletcher and J. M. Colville are deserving of mention. George Nash, as the villain, was stilted, while George Moore, as a German farmer, exaggerated the part to a foolish degree. Several songs by Mr. Graham were liberally applauded.

* * *

The boast of Thomas W. Keene's manager that that gentleman has been accepted by the public as one of the most successful tragedians of the present day was amply illustrated on Monday night, when the People's Theatre was crowded in every part to witness this well-known actor's impersonation of Richard III. As the crafty, ill-conditioned monarch, Mr. Keene can safely be said to have few peers. In the scene with King Henry (which part was excellently acted by Mark Price); that of the coronation, where Gloster's sly and mocking manner won for him applause that lasted many minutes; his angry audience with the Duchess of York and Lady Anne; the dream scene and the death on Bosworth Field—all stamped Mr. Keene as one of the best Richards that New York has seen. At the end of every act he was called before the curtain, while at the conclusion of the third he had to respond three times. These results were due in great part to the actor's support. Mr. Price's impersonation of the mild and sorrowful King, roused to anger only by the great wrongs inflicted upon him, was praiseworthy in every degree. while the Richmond of Gustavus Levick was a strong and powerful portrayal. As Buckingham, Eugene Moore was very good in spots, while the Lord Mayor of Alex. Corbett was but fair. Most of the female support was unapproachable, the Duchess of York of Mrs. S. A. Baker being vigorous and eloquent, the Lady Anne of Lettie Allen able and strong, and the Elizabeth of Henrietta Vaders both artistic and sweet. The young princes were charmingly portrayed by Ida Roff and Ella McGregor. For the rest of the cast, naught but praise can be given. The Catesby and Stanley of Frank Hennig and James B. Curran, respectively, were well-studied impersonations. The Tressel of Harry Thompson was excellent.

The full extent of the promises of the management in regard to the number and training of the auxiliaries of the production was not realized, although this may in great part be excused on the ground of the hurried presentation caused by the numerous accidents which occurred to the organization during the day. The promise of new costumes was made good, and the scenery, by Charles E. Petford, is deserving of great praise. The play will be kept on during the week, to be followed on Monday next by Storm-Beaten.

* * *

It was fortunate for Adelaide Moore that she remained an extra week at the Star Theatre. Had she concluded her engagement on the night originally announced, she would have taken with her opinions expressing doubt as to her possessing the qualities calculated to draw good houses on the road as a star. But the last week of her engagement was an agreeable surprise and showed that Miss Moore has some claim to the position she aspires to occupy.

After seeing this young lady as Juliet, we gave out that she would appear to advantage in comedy, and her performance on Thursday night last proved the correctness of the statement. Her acting as Rosalind was better by far than was to be expected after her previous efforts. She looked the part and entered into its spirit so well that her elocutionary defects, so painfully apparent in her former roles, were quite forgotten. Not only had she a happy conception of the part, but she succeeded in putting her ideas into execution. In changing from Rosalind to Ganymede Miss Moore was especially good. In fact, her acting, while in male attire was the very best work she has accomplished. She may be congratulated on a successful performance, which, had it not been for pluck and hard work, would probably have not been witnessed here.

Atkins Lawrence, as Orlando, did the best work he has yet done. The Jaques of E. L. Tilton was also very good, and the applause he received was merited. Touchstone was well acted by Charles Stanley, and whenever he was on the stage continuous ripples of laughter were heard. As Celia, Loduski Young was very graceful and winning, and in the first act especially her acting was excellent. John G. Macdonald deserves special mention for his exceedingly clever performance of William. This gentleman has the true comedy element and one day it would not be surprising to see him at the very top of the ladder. Effie Germon, as Audrey, was very funny, and her efforts were greeted with roars of laughter. The remainder of the cast all filled their respective parts adequately.

* * *

It takes a very large number of people to fill the Thalia Theatre, but on Monday night the seating capacity of this house was put to the utmost test, when that excellent melodrama, Shadows of a Great City, was on the bills. The audience was a typical one, and was ready and eager to applaud virtue, hiss vice and laugh at the inevitable low comedy. The cast is one of the most efficient that has been seen in a play of the character of the Shadows. Nelson Wheatcroft has a part in Tom Cooper that suits him down to the ground. The light-hearted, good-natured, honest, bluff sailor was in Mr. Wheatcroft's hands a reality. Every point that he made was eagerly taken up by the audience, and the upper part of the house expressed their satisfaction and appreciation as only the "gods" know how. H. W. Herman threw all the necessary villainy into the part of George Benson, and his wicked doings were received with the usual hisses. The character part of Abe Nathans was treated excellently by W. W. Allen, and the earnestness of that gentleman's reading showed that he had given very careful study to the part. George R. Edeson, who played the low comedy part of Jim Farren, obtained plenty of laughter, and the audience bestowed on him his share of applause. If anybody had any doubt as to the correctness of the acting and make-up of W. H. Burton as the detective, they had only to observe the gentlemen in the uppermost part of the house to be convinced that he was an ideal "Tec."

The dual role of Annie and Helen Standish was beautifully played by Edna Carey. The part is not a very strong one, and Miss Carey's abilities are undoubtedly to a certain extent wasted on it. The second and last acts give her the best opportunity for displaying her powers, but even then she was more than equal to the occasion. The scene in the pauper ward, where the mother is dying and takes her last, long farewell of the little one she loves, was pathetic in the extreme. She was indeed the broken-hearted mother, and many an eye in the audience was seen to moisten and handkerchief after handkerchief was slowly drawn from the pockets of the ladies. In the last act Miss Carey's powerful acting was followed by thunders of applause. This lady has a fine stage presence and a beautiful, expressive face. What is better than all, she possesses a great deal of talent, and it is to be hoped that at a not distant date she will be seen in this city in a role that will give her more scope. It would be impossible to speak too highly of the performance of Annie Ward Tiffany as Biddy Ronan. She played the warm hearted Irishwoman to the life. There is no actress on the stage who could have played the part better; it is doubtful if as well. The faults, where there were any, were the faults of the author, not the actress. In the last act, where she talks of getting her Irish up, her acting was so fine that the audience could not wait until she had finished speaking to applaud her, but drowned the last two or three lines with their vigorous applause. Altogether a better performance of its kind has very seldom been witnessed. All the rest of the company were good, from the warders to Nellie, the latter part being played very cleverly by Little Gracie. The mounting and scenic effects were as good as the cast, and during its stay at the Thalia the Shadows will most certainly draw very big houses.

* * *

Mr. Buchanan's Storm-Beaten was seen by a good-sized audience at the Grand Opera House on Monday night. The piece is capitally acted, and from the applause with which the more striking situations were received, it is evident that the play has still a claim to public attention. Christian was well played by Edmund Collier, and Archie Cowper served as an excellent foil in the role of Richard Orchardson. Lizzie Hudson appeared as the demure heroine and was well received. The rest of the cast filled the requirements of the play. Storm-Beaten was given good setting. Another Union Square play, A Prisoner for Life, will be given at this popular establishment next week.

* * *

On Monday night A Brave Woman was transferred from the Grand Opera House to the Union Square Theatre, where Sara von Leer and James M. Hardie were well received by a fair audience. One or two changes have been made in the cast. The startling situations and scenic effects were liberally applauded. Miss Von Leer and Mr. Hardie were recalled after the third, fourth and fifth acts. Next week, A Moral Crime.

* * *

The Madison Square Theatre was to have opened with Anselma on Monday night. Miss Ethel, owner of Agnes, the original English adaptation of Sardou's Anselma, interfered, and the matter was argued yesterday in the courts, a report of the proceedings appearing elsewhere.

* * *

Clio is doing a large business at Niblo's Garden. The box-office is proving the faith Mr. Campbell has placed in his work, although there has been considerable opposition shown to the production in critical quarters. Clio promises an extended run.

* * *

Adonis still delights Bijou patrons, although the appearance of new and notable attractions has somewhat affected the attendance.

The Musical Mirror.

The genuine Mikado at the Fifth Avenue Theatre continues to draw houses crowded to the utmost capacity of the building—a proof beyond cavil that the real thing always appeals to the public in stronger fashion than the sham; that solid silver is worth more than the best electro-plate, and that mock turtle, be it never so savory, cannot compare with real, even in this world of shams. It is not to be denied that there have been features of excellence in the spurious versions of this opera, and that, in one instance, the score has been so deftly imitated that few, save technical experts would recognize the difference. Still, there is a polish, an evenness, a delicacy of detail in the authorized version that shows the master's hand. On the whole we fancy that the Fifth Avenue production is better than that at the Savoy Theatre, London. Mr. Thorne has much more voice than Mr. Grossmith, and is, we think quite as good an actor. Miss Ulmar, although not so experienced a comedienne as Leonora Braham, is superior to that artist in voice, personal attraction and youth, and the other members of the cast are, at least, equal to their London prototypes, while the volume of sound, vocal and instrumental, is decidedly fuller on this side.

* * *

The concert given by Mr. Rostetter's orchestra at Koster and Bial's Music Hall is very enjoyable. Of course, the band is not large and lacks the color given to a large orchestral performances by the oboe bassoon and horns, but the performers are all good and well drilled. The music selected is of that light character that needs not the rich tones and deep shadows of symphonic music, and consequently the waltzes and pot-pourris go trippingly. Mlle. André, who, by the way, sings English with a suspiciously good accent and a pronunciation wonderful to hear, and French with—well, a twang that smacks somewhat of "Stratford-on-the-Bow"—has a clear, though wiry, soprano voice, and an arch manner very pleasing. Her encores were numerous and enthusiastic.

* * *

The burlesque on Nanon at Koster and Bial's is funny in a noisy, explosive way. The prologue is apt and well delivered by Laura Burt, who is really very nice in face, voice and action. Sophie Hummell has a good voice and decided talent, and if she avoid extravagance of expression and that tendency to bellow so usual with concert-hall singers whose voices have to make their way through tobacco, beer and chatter, will end in being a clever artist. Mr. Le Claire is clever and funny, but hopelessly uproarious. Mr. Russell has a good loud voice. Herr Ignatz Conradi has a "high G," and an embarassed manner like a young amateur dragged up to the piano at a tea party. The songs are of the well worn music-hall type, and all get encored vociferously, and the audience appear to be mightily amused. The electric lighting has done much to purify the air of the hall; the beer is good, likewise the cigars, the waiters civil—what would you have more? All who enjoy a London music-hall grafted on a cafe chantant will find their tastes amply gratified at Koster and Bial's.

* * *

Nanon, at the Casino, is so well done that there is no room for criticism, and is running to such full houses that there is no room for critics. The music is bright as ever, the singing up to the usual mark, and the acting equal to the singing. The excellent orchestra is of itself sufficient attraction. We have never heard so good a band of musicians playing on such fine-toned instruments elsewhere, and that reminds us to observe the very superior tone of the string-band in New York as compared with European quartettes. Probably the higher salaries paid to musicians in this country explains the difference, as dollars for shillings will enable a man to buy a much better fiddle, and the *esprit de corps* of a real musician will lead him to spend his money on his "Strad."

even if he have to spare it on his "Ehret." The brewer's loss is our gain.

* * *

Chatter, at Wallack's, continues to justify the praise we have heretofore bestowed on it. Mathilde Cottrelly is as vivacious as ever, and as she is on the stage nearly all the time, her vivacity is infused into the whole performance. The questions on the current topics of the day are answered by the stars as appositely as ever, and seem to give as much satisfaction to the audiences as any Sybil on East Broadway does to her confiding clients.

The Giddy Gusher.

I read an outbreak in a country paper lately, in which a bucolic editor let loose the pent-up hatred of his soul for the metropolitan journalist.

"The rank and rotten charlatanism, the fetid, fulsome flattery, the blazing, beastly blockheadedness of the city press," was the alliterative and alarming attitude in which he alluded to us.

I must say I want to quiet my excited friend when I read, as I do very frequently, a flaring headline setting forth the misdeeds of some woman who has no more connection with the theatrical profession than a hoptoad has with a hornet's nest.

* * *

Here this week it was given to the world, in the biggest type known to accidents, that "An Actress Was on a Spree on Coney Island," A Beautiful Actress Drugged and Robbed," "Gussie De Verney, the Actress, on the Rampage."

This is the time to say something like the country editor's anathema of the "blazing, beastly blockheadedness of the press."

* * *

Will Manager Colville please furnish every newspaper office with an alphabetically arranged list of all actresses playing reputable business, that when some concert-hall nymph, or fourth-rate variety scarer, gets boozy or nails an admirer's watch, or has a Sullivan setto, the proof-reader may consult his complete guide and run a pencil through the headline when he finds Miss Mollie Masher is not an actress.

* * *

Who on earth is Gussie de Verney? She was described as very beautiful, very splendidly dressed and very full. She was put out of low drinking places on Coney Island, and finally falling into one of the sand-dives of the place was pounded and robbed, to the complete satisfaction of retributive justice.

When, where and how was she an actress? Everything pertaining to the footlights has a fascination for some readers, and just as you see good subjects in England read with absorbed interest how "her Most Gracious Majesty Victoria rose from her royal couch at 3:20 on the night of Thursday, the 14th, and returned to it at 3:22," so you see numbers of people greedily devouring the recorded facts that Kate Forsythe wears a blue bathing dress and Lizzie Weathersby goes down to the sea in striped stockings.

Therefore when some Blow-Isabella gets a heavy jag on, call her an actress and her spree becomes one of as much national importance as a President's jamboree.

* * *

Sometime ago the landlady of a country hotel said to me: "We had such a horrid creature here last week—an actress from Wallack's Theatre." Then she went on to tell me the most diabolical things of this woman.

"Good gracious!" exclaimed I, "what was her name?"

"Dora Deane."

"There's no such person connected with Wallack's theatrical company," said I, with as great a degree of certainty as if I paid Moss' salary-list every week.

My informant discoursed a long time about the truly awful goings on of Dora Deane, and persisted in saying Dora played at Wallack's and spoke of Madame Ponisi as "Pony," alluded to Lester as the "Governor," called John Gilbert "dear old Gilly," and certainly, according to the landlady, betrayed an intimate acquaintance with the internal economy of Wallack's.

"Anyway," said Mrs. Boniface, "you will have an opportunity of seeing her and deciding whether you ever saw her act. I've been to Wallack's—it's a long time ago—but I saw Rosedale, and I asked Miss Deane what she played in that, and she said the leading part—Rose Dale herself. That settled it.

"She left some things," continued my landlady, "when she went to another hotel, and she is coming this afternoon for them. We had a church festival, and my daughter borrowed a crown to speak the Queen of the May in and Miss Deane's best dress for The Maniac Mother."

In due time Miss Deane arrived. Dreadful creature though she was, these simple country souls had borrowed quite a little wardrobe of her. I found her to be a sharp, commonplace sort of girl very much given to beer and beaux.

"You are an actress Mrs. Boniface tells me?" said I, after an introduction.

"Yes."

"And belong to Wallack's company?"

"Not this season."

"When did you play there?"

"I was there a year ago."

"Were you in Moths?"

"No I was not."

"What character did you play during the Winter?"

Miss Deane became restive.

"I didn't play with the New York company."

"Oh. I see; you were out with the party headed by Miss Eyre. What did you play with her?"

My sharp friend tacked and filled, but it was no use; the screws were on, and after a dozen turns she confessed she had sewed for Mr. Flannery, who was a costumer at Wallack's, and on the strength of that paraded herself in the county as an actress and was scandalizing the profession among those simple people by the most immoral conduct. If she had been a decent girl I would have allowed her to reap a harvest of admiration as an actress. But her record settled her, and Dora Deane was taken from her dramatic perch accordingly.

* * *

She confessed to the postmaster, the landlord and the barkeeper that she had never spoken to Mme. Ponisi; that John Gilbert wouldn't know her if he broke one of his long legs over her; that she had never been on the stage when the curtain was up. In fact she was as much of an actress as this Miss De Verney who posed as a drunken artiste on Coney Island last week.

The number of people who hang on by the eyelids to the theatrical profession is something startling. A very dowdy woman said to me the other day: "I wonder if the Dramatic Fund wouldn't help me."

"On what ground?" I asked.

"My husband used to belong to that trade," said she.

And it appeared the "diseased" had been a shouter for a merry-go-round where children rode on spotted horses and gilded ostriches.

I read the other day the announcement that a certain lady was teaching elocution. This lady has a son in the show business—he is a mind-reader, and his ma has suddenly found out she has dramatic ability enough to coach the callow Juliets and teach the would-be Julias how to yawp.

If the lady is as good a teacher as she is a philanthropist, New York has got a daisy blooming in its midst. I had an encounter with her once that impressed me forcibly that all the Florence Nightingales were not in England.

* * *

When the *Westfield* disaster occurred here, big, good-hearted Tom Brennan was Warden of Bellevue. The wards were filled with the wounded and the nurses taxed to their utmost. Several friends of mine went daily to the hospital and ministered to the poor burned creatures. I being the champion at getting everything I ever go for, had a roving commission to go begging. Allegretti, the ice-cream refrigerator man, gave me hundreds of his ice-cream bricks (burned or wounded people are always longing for iced things); Buchanan, the florist, some delicious grapes, and Mr. Caswell, of the Fifth avenue drug store, a quantity of beef-extracts and a case of very fine sherry wine. Laden with this plunder, I drove out to Bellevue and met the party who is now doing the elocutionary business. She was buzzing the reporters and giving her name to every newspaper man she met, together with tear-drawing recitals of her labors, letting it be known that she had never had her clothes off or closed her eyes since the disaster, a period of about ten days. Suddenly she gave them a recess as she spied me and my quartermaster supplies. She inventoried the articles with great unction, and asked if I had mentioned her to Mr. Allegretti to get so liberal a donation, and I took pleasure in telling her I had, and he had never heard of her. All at once she landed on the sherry.

"What's this? Wine for those creatures! Why, mercy, I will get some good enough for them 'round the corner at thirty-seven cents a bottle, and we will decide this between us. Don't let the driver bring it in."

* * *

Ah, but I did open on my benevolent old girl. Was I to go begging, and after hurting my feelings asking for things, then to go break myself up by swindling the poor wretches for whom I had begged? Not much. I read the riot act to madame and piled off and told Brennan, and there was seventy-five inches of the maddest man you ever saw in the Warden's office.

After the *Westfield* and Sherry disaster I lost sight of Marm Philanthropy, till I heard a little girl say she was going to take a course of instructions of this woman in voice culture, so she could do recitations at family parties.

"Great Pie!" cried I, 'has that old hen gone into that business? Why, she can't teach you to do 'Twinkle, Twinkle, Little Star.'"

So I busted her with one pupil, and I'd like to rescue all the greenies who are paying money for lessons in acting to people who have no more idea of acting than some of the newspaper actresses like Miss De Verney.

* * *

Mrs. Steele Mackaye is to be at the head of the Theatrical School of her husband next Winter. She is a woman of good education and much force of character. She will engage teachers in the several walks of the drama fitted by experience and ability to show amateurs something for their money.

Ben Maginley won't be drilling the tender lines of Juliet into the stage-struck blonde head of Maria, and Effie Germon won't have a chance to air her ideas of Hamlet through the antics of young Jacob Hugelstein, the Jewish prodigy; but the Mackaye will get on his hind legs once a week and discourse of theory and really capable theatrical people will illustrate the text they have interpreted successfully for many years.

THE GIDDY GUSHER.

Professional Doings.

—Hugh Fay has just returned from Europe.

—Manager C. F. Huntington, of St. Albans, Vt., is in town.

—Blanche Vaughn will play Carrots with Louden McCormack's '49.

—Wright Huntington is engaged for leading business with Lottie Church.

—Sis will begin its season at the Olympic Theatre, St. Louis, on Sept. 21.

—The season opened pretty much all along the line in Brooklyn on Monday night.

—Randolph's Novelty Burlesque company opens in Philadelphia next Monday night.

—Sydney Rosenfeld has been permanently enjoined from producing The Black Hussar.

—E. T. Harvey has completed a new drop-curtain for the People's Theatre, Cincinnati.

—Alberta Gallatin is disengaged. She played in The Stranglers of Paris last season.

—Duprez and Benedict's Minstrels opened their season in Cortland, N. Y., on August 29

—Billy Barry has bought a third interest in Hyde and Behman's Brooklyn variety theatre.

—William Stafford will produce among other pieces a new comedy by Fred. Williams this season.

—Several members of the Standard Opera company have been engaged for the new Boston Ideal.

—Mr. and Mrs. Bancroft will make a professional visit to the United States in the season of '86 7.

—Aimee is on her way from Europe to open her second American season in English-speaking comedy.

—L. N. Scott, manager of the Grand Opera House, St. Paul, is entering into a large brewing business.

—Jennie Williams, who is possessed of a charming voice, has been engaged by Harrison and Gourlay.

—D. F. Lynch, business manager of the Cincinnati Zoo, has resigned to accept a Government position.

—Frank C. Higgins, late of the Lyceum Theatre, will correspond for several provincial papers this season.

—The Sanger Goodwin Skating-Rink company opens the new Grand Opera House at St. Louis, on Sept. 14.

—J. H. Surridge has arranged a starring season for Dick Gorman, who opened in Baltimore on Monday night.

—Walter Hampshire has returned to town after an eighteen weeks' opera season in Baltimore and Washington.

—L. M. Martell has been engaged to play the part of Jacques in Favette. This engagement completes the company.

—According to the Boston papers Lole Fuller made a decided hit in Our Irish Visitors with Murray and Murphy.

—Johan G. de Bang will go to Philadelphia to direct the opera company at the Arch Street Opera House there this season.

—The genial countenance of H. G. Dempwolf, the treasurer of the Thalia Theatre, will continue to adorn the box-office.

—Lilford Arthur writes that he will arrive in New York from abroad this week. He has not made an engagement for this season.

—Harry Miner has had enough of The Mikado. He will disband the company at the close of its Brooklyn week, Sept. 12.

—Ted D. Marks leaves for the South in a fortnight to pave the way for Paquita. The play opens in Washington on Sept. 21.

—A brother of Oscar Wilde has "constructed" a farce for the Vokeses, and they will produce it on their visit to this country.

—S P. Coney arrived in town on Tuesday to complete arrangements for the tour of the Howard Athenæum Specialty company.

—Irene Verona has been engaged to appear in Evangeline when it is produced at the Bijou Opera House, which will be about Oct. 5.

—Michael Brand, director of the Cincinnati Orchestra, will be musical conductor at the Cincinnati Grand Opera House this season.

—Emma Carson has managed to become much thinner since she left the Bijou cast, to which it is said she will return, taking her old part.

—The season of James O'Neill in Monte Cristo, under E. E. Zimmermann's management, begins at Holyoke, Mass., on Sept. 8.

—Kathryn Kidder stands so well as an artiste in Frank Mayo's estimation, that he will feature her this season, as Wanda, in Nordeck.

—Last Sunday the Thompson Opera company closed a successful five weeks' run of The Mikado at the Highland House, Cincinnati.

—Zozo will be the attraction at the Springfield (Mass.) Opera House during the week of the Bicycle Tournament, opening next Monday.

—Frank E. Ambrose has been engaged to go with Charles T. Ellis in the latter's play, German Luck, which will open its season at the Howard Athenæum, Boston, on Sept. 17, under the management of Philp H. Lehnen.

—On Bernhardt's next tour of America she will receive $400 for each performance and a percentage of the receipts above a certain sum.

—Elsie Durand will join H. B. Mahn's Opera company in Philadelphia, opening there on the 19th inst. in The Princess of Trebizonde.

—The Shackford Opera company left this city on Sunday night and will open the season in Virginia at Dayton, Ohio, on Saturday night.

—Cryptic Palmoni has been engaged for the Burr Oaks company. His brother John, a talented young light comedian, is disengaged.

—Preparations have already begun for the one hundredth representation of Nanon at the Casino, which takes place on Thursday, Oct. 6.

—Siberia did a fine business at the Thalia last week, and is now on tour in Canada, heading toward Chicago, where it opens on Sept. 7.

—A. O. Shanhausen, who has recently arrived from Europe, is busy engaging people for his two theatres in Baltimore—the Park and the Tivoli.

—Miner's new Silver King company will be managed by J. H. Mack, assisted by Charles Barton, Frank Bangs will be a partner, and also be starred.

—For a Brother's Life, J. M. Hill's recent purchase, will be produced this Fall at the Third Avenue Theatre, with J. N. Gotthold in the leading role.

—Louise Pomeroy opens her season on Sept. 21. She will assume the roles of Romeo and Hamlet. Mercedes Malarini will appear as Juliet and Ophelia.

—Horace Vinton, with Rose Eytinge's company last season, arrived from Chicago on Monday. He is engaged for Ed. Thorne's Hearts and Handcuffs.

—The "My Darling" waltz, by Rudolph Aronson, a companion piece to his "Sweet Sixteen," is now being performed by Jules Levy at Coney Island.

—A. H. Perry, late of the Standard Opera company, has been engaged by Manager McCaull for the road Mikado company. Rehearsals are in full swing.

—Mrs. G. L. Fox has been engaged to play the part of the Fairy, Euphemia, in Seabrooke's Hobbies. Mr. Wilkinson has been secured as leader of the orchestra.

—John Jack and Annie Firmin have summered in two or three towns in North Carolina, where occasional dramatic appearances have paid vacation expenses.

—Harry Brown and the Excelsior Folly company left on Wednesday for Philadelphia, in which city they open on next Monday night in The Field of the Cloth of Gold.

—Fred. Bryton telegraphed THE MIRROR from Wheeling, W. Va., the other day, as follows: "Jack o' Diamonds a tremendous hit The audiences most demonstrative."

—Beautiful banncrettes of cream-white satin, on which pictures of Estelle Clayton as the waif in Favette appears have been produced by the photo gravure process.

—John and Ada Ward have signed with William Stafford for his company. Stuart Richmond, one of the Lyceum School graduates, also goes with this organization.

—William H. Emery, business manager of the Boston Museum, arrived in the city on Tuesday and will spend his vacation of a week or so here. He is accompanied by his family.

—J. T. Dickson, manager of Professor Morris' Equine and Canine Paradox, left on Monday for Indianapolis. He will open his season of forty weeks at Burlington, Iowa, on Sept. 14.

—Among the people recently secured to support Myra Goodwin in Sis, which is soon to open its season on the road under the management of T. P. Maguire, are Louisa Morse and Lawrence Hanley.

—Sadie Martinot wore two new and very pretty costumes in Nanon on Monday night, and entirely new verses by Sydney Rosenfeld were also substituted for the old ones in "It's Only a Question of Time."

—Emma Sheridan, the young student of the School of Acting who made such a success of the small part of Marie, the mad woman, in Dakolar, has been engaged by Shook and Collier for A Prisoner for Life.

—Among the professional people present at last Sunday evening's concert at the Casino were Pauline Hall, D'Oyly Carte, Zelie de Lussan and several of the English members of the Fifth Avenue Mikado company, including Mr. Federici and Mr. Pounds.

—Thomas McCabe is in the city and has been engaged for Myra Goodwin's Sis company. He was last season with J. K. Emmet and in former seasons with Joseph Murphy and the Hoop of Gold.

The Lorellas have satisfactorily arranged with H. W. Ellis to produce the latter's Mishaps. They opened their season in Philadelphia on Monday night. Gilmore, the Philadelphia variety manager, is backing them.

—There will be only two more open-air Sunday night concerts at the Casino, the regular season of in-door concerts beginning on Sept. 20. This will be the beginning of the fourth year of these popular entertainments.

—John Howson tries Putting on Style in Paterson and Trenton this week, preparatory to producing it next Monday in Brooklyn. He has written the words of a topical song to introduce in the piece, called "The Chestnut-Tree."

—W. J. Florence has taken for reading a three-act comedy called Mistaken Identity, from the pen of Marius de Lazare. The principal characters are said to be admirably suited to the acting of both himself and Mrs. Florence.

—George C. Boniface will play Badger in The Streets of New York. The company opens in Jersey City on Sept. 16. A fire scene has been constructed especially for the play. The old-timer is revised in somewhat spectacular shape.

—Mary Anderson and her company gave a very successful performance of As You Like It at Stratford-on-Avon on Saturday last for the benefit of the Shakespeare Memorial Fund. At the same time Miss Anderson made her debut as a vocalist.

—Only a Woman's Heart is returning East from the Montana circuit *via* Eagle Rock, Ogden, Cheyenne and Denver. Business is reported as only fair in the extreme West. Wallack's company and Den Thompson have had a similar experience.

—John Russell left the cast of ... San Francisco. From there he ... Lake City, where he will meet the ... ton company in about two weeks.

—W. J. Florence is giving much ... proper presentation of the Matterhorn ... No Thoroughfare, to be produced ... at the Walnut Street Theatre, Philadelphia.

—Zelie de Lussan has been ... prima donna of the Boston Ideal Opera company, which begins its season early in ... in Boston with a repertoire which includes The Bohemian Girl, Martha, Carmen and a new French grand opera by Massenet.

—Ezra Kendall is revising his Pair of Kids preparatory to having them gambol on the road. He says that to skate or row at Pastor's in the hot months has a cooling effect upon the most mercurial enthusiasm. He has the first $700 or a weekly rental of $250.

—Fun on the Bristol, which opened in Baltimore on Monday night, includes Miss St. George Hussey, as Widow O'Brien; Pamela Francis, Bessie Cottrill, Maria Heath, R. D. Tannehill, Carlos Florentine, Warren W. Ashley, William Friend and C. H. Phillips.

—The Standard Dramatic company (commonwealth) will consist of Mr. and Mrs. J. K. Chester, B. F. Horning, Rudolph Sutro, Mr. and Mrs. Walter Standish, Henry Hallcombe, E. H. Stephens, Howard Kyle, P. A. Nannery, Fanny Gillette and Flo Campbell.

—Manager Gustave Amberg has already secured the greater part of his dramatic company for the Thalia Theatre for next season. The organization will be headed by Frau Mahler Seeman, of the Meininger company who appeared at the German theatre several seasons ago.

—M. B. Curtis will open his season at Hooley's Theatre, on Sept. 13, with the following company: Alma De Murska, Jessie Wilson, Fannie Denham Rouse, Florence Bindley, Louis N. Clover, Byron Douglas, Henry Chase, W. T. Johnson, W. Arnold and Harold Morris.

—The Academy Opera company from the Academy of Music, Baltimore, will begin a tour of twenty weeks in November under the management of Sam W. Fort. The company will include Jennie Winston, Louise Gage, Arthur Bell, Harry Allen and George Appleby as principals.

—Pauline Markham successfully produced her new play, Dolly's Luck, by H. W. Ellis, at the Standard Theatre, Brooklyn, on Monday night. She was ably supported by William Paul and Charles Sanders. Miss Markham's season will formally open at Indianapolis next Monday night.

—For a benefit to Robert Stoney, manager of the Summer Pavilion Theatre in Baltimore, last Thursday among the specialties announced was "The Union Square Theatre company in The Streets of London." The manager of the company using the Union Square theatre is Charles De Kreet.

—Something over one dollar changed hands at the Fair of Kits opened at Tony Pastor's theatre, when Alfred Klein's imitation of Tony in his motto songs. His make-up and voice were perfect; his voice just a very close imitation of Tony's, and the audience for Alfie was heartily appreciative every night.

—E. W. Castion retired from the management of the Castion Opera House, Chicago, Ills., on the 1st inst., to accept a position with the Internal Revenue Department. His successors, E. D. Northam and Geo. Schaefer, will edit and publish the Aurora *Daily News*.

—Louis Robie, stage manager of Harry Miner's Eighth Avenue Theatre, which is well known and popular in the realm of the legitimate, which he for some time governed in person, visited by his mother, and accompanied by her the city and attended to his professional duties, is having rather a busy time of it just now.

—Charles Gayler has begun an action against Dudley McAdow and Fanny Morris for breach of contract. Mr. Gayler alleges that the defendants made certain promises to him by which he sold them a play some seven months ago and on which they made their payment. The old gentleman is becoming quite a litigant.

—The managers of Hoyt's state that the last week's business of eight performances at Hooley's Theatre in Chicago netted over $8,000, and that the triumvirate of specialties, Hoyt, McVicker and Hamlin, all stand upon the stage. The burlesque will be played another week in the Lake City, and will be seen here about the middle of November.

—The people engaged for the Howard Athenæum company are: Sam Devere, Lina and Vani (new in this country), Sharpley and West, Hilda Thomas, Sweeney and Rymond, W. T. Melville, James F. Hoey, Al W. Filson and Lee Erroll. Ralph Marzioni, conductor; Julius Peyser, agent; S. P. Coney, manager; Rich and Harris, proprietors.

—The celebrated vaudeville artiste, Jenny Hill, who draws a salary of £60 a week in London, will be brought to this country by Richard Fitzgerald early in March. In that time, in order to earn the salary she has been accustomed to, she will appear at two theatres. During the ensuing season she will return to this country with a company of her own.

—Edward E. Kidder says his salary list for Niagara foots up $1,000 a week. The production will take place Sept. 21 at the Brooklyn Theatre. The company includes Rose Eytinge, Ada Gilman, Augusta Raymond, Lillian Lee, Mattie Ferguson, Stella Fenton, Laura La Claire, Charles Stanley, Henry Dalton, Charles T. Nichols, W. A. Sands and A. J. Dunbar.

—There were 1,500 people waiting for admission to Harrigan's Park Theatre on Monday night, unaware of the postponement until Tuesday, and it finally became necessary to send to the Thirtieth Precinct to get a policeman to clear the street. The cause of the postponement is said to have been on account of some of the scenery not being quite ready.

—It is said that the elaborate production of Nanon will be far eclipsed by the forthcoming opera, Pfingsten in Florenz, at the Casino. The work is Czibulka's maiden effort, and to it he has given every possible chance for the costumer and scene-painter to delight the eye. The plot centres on the marriage of a ... girl with a poor artist, and there is a ... on the wedding-day. There will be ... elaborate sets, one in which there ... perfect flower-garden on the ... showing a huge glass conservatory, ... third a big public square with a ... fountain in the centre. All of the ... will be in the Neapolitan style, giving ... opportunity for bright colors. ... ery will be painted by Hoyt ... plates.

PROVINCIAL.

BOSTON.

Monday evening began the forty-fifth regular season at the Boston Museum, when A Favorite of Fortune, a favorite of the Boston Museum nearly twenty years ago, was revived for a week. Probably very few people, even among the older theatre-goers, were in the audience who remembered it, and so it had the charm of novelty. The play itself, though a trifle slow and somewhat vague at times as to plot, nevertheless is possessed of much merit, though the people were better than the play in which they appeared. Charles Barron and Annie Clarke were thoroughly at home and easy in their parts of two lovers, as like in most characteristics as two other peas of other plays and eras. Mrs. Vincent's bustling manner and motherly ways were displayed to good advantage; Blanche Thompson was capital as the younger sister of the household; Kate Ryan presented a rather vinegary character with an excellent humorous shading, and Helene Dayne made a great success of a small part wherein she speaks scarcely a score of lines through the entire piece, surprising as well as delighting the house. J. B. Mason played an interesting part, and played it well; and Charles Kent made one of the decided hits of the play in a strong character study, that of an over-reaching lawyer.

The T. P. W. Minstrels appeared to good houses during the week at the Boston Theatre, and gave their usual satisfaction.

The trained horses of Professor Bristol continued their display of animal intelligence during a second week at the Globe Theatre to audiences ever increasing in size and enthusiasm.

The melodrama of The Gold King, with G. W. and W. J. Thompson, supported by a competent co., was given during the week at the Howard Athenæum, preceded by three or four variety acts, all of which pleased large audiences.

The animal had a large hand (or foot) in amusing Boston the past week. At the Globe the amusement was furnished by horses, with a mule diversion; at the Boston by dogs, with a goat ditto; and at the Howard by dogs also, with a cat ditto. The actors and actresses will have a chance this week.

The *Beacon* speaks of E. R. Byram returning to the Park from Poland and Mount Desert "full of breezy freshness." Well, I should murmur!

Mathilde Lennon, a Boston contralto, has returned home after a seven years' absence in London.

George Millbank will be business manager at Austin and Stone's Dime Museum this season.

Sydney Rosenfeld, it is reported, will bring The Mystic Isle to Boston, 7th; but all the theatres have other attractions announced for that date.

Janish is in town, and has begun rehearsals on her play of Anselma.

M. H. Rosenfeld has been in town for several days, and Sydney is coming. With such a rosin-field, no wonder we have so much variety and minstrelsy just now. Bad; I know; but this is the cucumber season.

I intended last week to have made special mention of Lois Fuller, who appeared in Our Irish Visitors, but overlooked her. She made quite a hit here, first, by her clever imitation of Theo, in singing "Where are you Going, My Pretty Maid?" and, secondly, by her graceful dancing. She will be heard from in the future.

The promenade concerts in the foyer of the Boston Museum, preceding the play, have proved so popular that they are continued.

Colonel W. E. Sinn, the manager of the Brooklyn Park, is in town to attend the first production of Alone in London.

Eben Oliver began his thirty-second year as door-tender in Boston last Monday, his labors in this field beginning at the old National, the key to which he had in his pocket when the house was burned, and which he carries to this day, and continuing at the Howard Athenæum, Morris Brothers, the Continental, the Adelphi, Selwyn's, the Gaiety, and the Boston Museum, where he is now so popular a fixture.

The promenade concerts continued well patronized, notwithstanding the reopening of the theatres. Two composers nights will be features this week—a Lecocq night on Wednesday and a Gounod night Saturday. Adolph Neuendorff still holds the fort—and the baton.

True Nobility will probably be seen in Boston in November.

Manager Eugene Tompkins of the Boston Theatre arrived with his wife in the *Scythia* from Liverpool last Thursday. It is rumored that Mr. Tompkins brings back a new play by Palgrave Simpson; but I give it only as a rumor, as I have been unable to see the busy manager as yet.

D. J. Maguinnis is in the city.

Noble Hill, Jr., son of the present senior proprietor of the Boston Theatre, is more frequently seen in the lobby than formerly. He is Comptroller now, taking the place of the late Henry Morrison, and it is rumored that at the beginning of the regular season he will assume an important place in the running of the theatre. He is courteous and affable, and the patrons of the theatre will be glad to meet him in any capacity. Gentlemen always like to meet a gentleman.

CHICAGO.

Of all the openings in Chicago this season, and indeed for several seasons past, the Grand Opera House must be awarded the prize. Although presenting an attraction that has been seen here before, when a great business was done, the people have been turned away every night the past week. Hoyt's Rag Baby is the cause of the rush, and it must be acknowledged that it has a good deal of mirth-provoking merit in it. Frank Daniels' Old Sport is a characteristic creation, unique of its kind, and there is considerable cleverness displayed in the third act by the members of the co., all of whom have two to four parts to depict in the development of the farce. It will remain one week more, with every prospect of continuing to pack the house. Dan Sully's Corner Grocery, 6th.

The two weeks' engagement of Thomas W. Keene at the new Opera House was very successful. Large audiences have nightly witnessed the performances, and the season is the best the tragedian has played here since his first appearance. Mr. Keene is credited with a greater display of thoughtfulness in his acting than ever before, but he is still the best living exponent of the traditions of the stage. His passion is rant, and his pathos is given in such a low key that the words of the dramatist are unheard except in unintelligible sections, and the quiet moments of his acting mark the pause where all the forces of lungs and limbs gather for one burst of rage. An illustration of these peculiar methods is seen in the last act of Othello. Mr. Keene bellows and sighs by turns throughout the act, ending with his final speech delivered at the top of his voice. The co. is not by any means adequate to Shakespeare, with the possible exception of Gus Levick and Henrietta Vaders, who were particularly good as Iago and Emelia in Othello. Clara Morris, August 31, two weeks.

Evans and Hoey, in their funny sketch, A Parlor Match, did a great business at Hooley's. The two principals were ably seconded in their efforts to amuse by a good co., Frank Campbell and Minnie French being the best of the support. This week, Harry Lacy in a new romantic play, entitled Satan's Diary. John T. Raymond, 6th.

A Moral Crime concluded a successful season of four weeks at the Columbia. I am assured by J. S. McConnell, the undemonstrative but reliable acting manager of the house, that the four weeks' receipts were ample to pay all the enormous preliminary expenses of the play as well as the very heavy running expenses, and leave a good balance over. The co. goes to Buffalo to produce the play at Mr. Hill's theatre there, and will then go to New York for a verdict. This week, Bartholomew's Equine Paradox. Campbell's Siberia, 6th.

The burlesque of Bluff, produced at McVicker's on Sunday, 23d, cannot be set down as a very great success, although it may be made a tolerable attraction when the co. work more harmoniously together and some changes are made in the action. It is a jumble of nonsense that cannot be described. The principal persons in it are Peter Padgrass, a victim of bluff; Billy, a page; Judge Buffer, Edgar Talbot, a love-sick young man; Sam Snapper, a coachman; Miranda [illegible], a young widow; Aspasia Terwillager, Priscilla [illegible] and Florrie and Daisy Buffer, impersonated by the St. Felix Sisters. Charles Bowser, as Podgrass, had a stupid part. He did not make any thing out of it, and in fact made a failure. If he does not want to drop what reputation he has as a comedian, he must get out of Bluff or have his part rewritten. Sidney Smith, as Judge Buffer, and Eugene O'Rorke, as Sam, were good. The chief success of the burlesque was made by Charles Heywood, as Aspasia, an elderly spinster, who is in love with the judge. The St. Felix Sisters do a specialty act, and sustain their reputation as clever performers. A burlesque of The Mikado is introduced, which is entitled Mike Ardo. It is too bad for comment. The co. includes a male quartette and a song-and-dance team of four. Everybody sings more or less, and engage in a variety of alleged burlesque antics, but some radical changes are needed to make it a "go." Business has been quite good. Bluff remains another week. Den Thompson, 6th.

The People's did a fine business with Tony Pastor's troupe. This week Louise Sylvester will present a new comedy, entitled A Hot Time. It is said to be a very clever musical farce-comedy. The Stranglers of Paris, 7th.

The Academy of Music re-opened for the season on Monday, August 31, with Milton Nobles in Love and Law, the piece recently seen at Hooley's Theatre.

The Standard re-opened on Saturday night, 29th, to a full house, with J. Z. Little as the attraction, in his play of The World. Some of the best attractions on the road are booked at this theatre, and the season promises to be as prosperous as the management could desire.

Haverly's Minstrel Hall opens on Monday, 7th. All the members of the co. are here, and will devote the week to rehearsals. An attractive feature of the performance will be a chorus of sixteen madrigal boys. The new hall is small, but very neat in appearance, and will doubtless become a popular place of amusement.

PHILADELPHIA.

At the National Theatre Burr Oaks has continued to draw good houses all the week, and will be followed by Ada Gray.

The Chestnut Street presents The Willow Copse this week.

O'Brien's Circus has been turning people away nightly, and will remain here for an indefinite period.

The alterations upon the Arch Street Opera House begin August 31, and a large force of workmen will labor to have the house ready for the opening 19th, when the Princess of Trebizonde will be given. H. B. Mahn, the lessee and manager, has engaged the following people for the season: Charles J. Campbell, Edward Connell, Kirtland Calhoun, A. Novello, A. M. Holbrook, Ethel Lynton, Emma Hooker, Eugenia Nicholson, Elsie Durand. John G. de Bang will be musical director and Kirtland Calhoun stage manager. The chorus will consist of sixteen ladies and ten gentlemen. Low prices will continue.

The event of this week will the production of The Mikado at the Chestnut Street Opera House by Harry Miner's co. Curiosity and desire have been running at fever-heat concerning this much-advertised attraction, and in spite of the early season it was a notable first-night. We are all sorry that we have not the pleasure of seeing Roland Reed.

Upon the occasion of Harry Wannemaher's recent benefit at the Mænnerchor Garden, a young solo violinist was awarded most enthusiastic applause. His name is Richard Schmidt and six years ago (while a member of a juvenile co.) he was well known by his excellent rendition of the roles of the Admiral in Pinafore, and the General in Fatinitza. He has been for the last three years a pupil at the Royal Conservatory of Berlin. His playing is extremely delicate and shows both talent and application.

Manager Fleischman has attended a rehearsal of a Dangerous Game, in which Mlle. Rhea will open his theatre, 14th. He promises his patrons a rich treat.

Mrs. John Drew announces a good cast for The Rivals, 7th.

Forepaugh's museum and theatre opened 31st with a performance of Hazel Kirke.

The New Central Theatre, which, by the way, might as well drop its prefix, is giving very entertaining variety performances, and Mr. Gilmore is keeping his promise to present only the best combs.

ST. LOUIS.

Pope's Theatre (Charles Pope, manager): This magnificent place of amusement has been thoroughly renovated and completely refitted during the Summer, the interior now presenting a beautiful appearance, being especially bright and attractive. The auditorium is splendidly arranged, and with new decorative features, a handsome drop-curtain and a generally improved arrangement of boxes and excellent seating capacity, the general effect is very pleasing and inviting. To-morow the sixth annual season began, the opening attraction being James Barrows in The Professor. The famous Madison Square success will, no doubt, be warmly received and do a big business. James O. Barrows will impersonate The Professor and Kitty Cheatham will interpret the role of Daisy Brown. The supporting co is unusually good. Adah Richmond Burlesque co. follows 6th.

Olympic Theatre (Pat Short, manager): Having undergone a thorough Summer dusting this elegant theatre, is in splendid shape, ready for a big season's business. Which is to be hoped St. Louis will be favored with. Tony Pastor, with his combined Four-in-Hand Variety Show opened the regular season (Sunday) night. Judging from the talent in his present co. it is the greatest comb. he has ever brought to St. Louis, and Tony, who is a warm favorite here will, no doubt, do a rousing week's business. The Evans and Hoey Parlor Match is booked for 6th.

Standard Theatre (W. H. Smith, manager): This handsomely appointed theatre will begin its second season under the new proprietorship of Messrs. James Hannerty and James J Butler, on Sunday, 6th, with Dan Sully's Capital Prize as the attraction. During the Summer months the house has been repainted and redecorated.

People's Theatre (W. C. Mitchell, manager): Burr Oaks opened a preliminary season here Sunday night. When presented here last November it drew handsomely, the scenic effects alone being worth witnessing. In the present cast are Genevieve Rogers and Irene Worrell-Holton, both of whom have parts well suited to display their histrionic abilities. Burr Oaks will be handsomely set. The regular season opens 6th.

Uhrig's Cave (Pat Short, manager): Pecuniarily, The Mikado did magnificently, and was the hit of the season. Followed by The Merry War, the cool weather has seriously affected the attendance, although the departure for Baltimore of George Denham, Blanche Chapman and Alice May may have influenced the falling off. In the present cast, Miss Harrington, as Princess Artemisia, did admirably, displaying unmistakable evidences of her vocal and artistic qualities as singer and actress. Signor Servini, as General Spinola, made quite a hit. He is an excellent attist. The season closes Saturday, 5th, with The Grand Duchess, which succeeds The Merry War next Monday night.

Schnaider's Garden (James Hannerty, manager): There were no performances up to Thursday night. The Mascotte was put on this night, the occasion being a benefit for Fred. Warren, the comedian of the co. The season closes in two weeks, The Chimes of Normandy winding it up.

Casino (George McManus, manager): Moore and Sandford's Specialty co. has been drawing big houses the past week. The individual items were excellent, especially the vocalism of the Gilmore Sisters, the specialties of pretty little Tillie Chambers, John Bruce, the negro delineator, and, above all, the sketch acts of Dolan and McCarthy, who do a burlesque on Græco-Roman wrestling, which affords side-splitting merriment. It is funny; very, very funny.

Kitty Cheatham, who plays Daisy Brown in The Professor, is a daughter of General Cheatham of the Confederate Army, and is a Nashville belle. She is a talented actress and charming vocalist.

Frank Hamilton, business manager of the Mexican Band, is in town. The band returns to Mexico early next month, and will in all probability make another tour next Summer.

Charles Pope and family returned from the East yesterday.

Robert Pritchard, late dresser for John McCullough, is now electrician and property manager for Pope's Theatre.

Notwithstanding the unusually bad weather the early part of the Summer, Manager Pat Short had a splendid season of it at Uhrig's Cave. The Mikado caught on big and was a veritable bonanza.

William F. Dickson, one of the most popular and courteous of gentlemen, again serves as treasurer of Pope's Theatre having proven a faithful and thoroughly efficient and affable official. He is an excellent business man and is well known in connection with his Dickson's Sketch Club.

John W. Norton has been the recipient of hearty congratulations on all sides in the highly successful opening of his palatial Chicago Grand Opera House. He is nothing, if not enterprising.

Mr. Toomey, of the well-known firm of Noxon, Albert and Toomey, scenic artists, has been in town recently looking after the scenic work and drop-curtain for the new Music Hall in the Exposition building. He is at present at Cedar Rapids, Ia., arranging the scenery for the new opera house, which opens the first week in September.

Harry Noxon, formerly treasurer of the People's Theatre, and the oldest theatrical treasurer in St. Louis, has accepted the position of treasurer of the New Opera House at Cedar Rapids, Ia. He is the husband of that brilliant poetess and society writer, Mrs. Annie Robertson Noxon, at present associated with the New York press.

James Hannerty, who, since he has become part owner of the Standard, has shown such commendable enterprise in popularizing it, as a first-class theatre, will have a splendid list of attractions this season, and will number among them the following: The only Esmeralda and Hazel Kirke cos. on the road, Jacques Krueger in Hobbie, George Boniface in Streets of New York, Haverly's Minstrels, Thompson Opera co., Alice Harrison, Sully's Corner Grocery, In the Ranks, Milan Opera co., Mestayer's Tourists, etc.

Frank Swick, who is known to every theatrical man in the profession, has just assumed the management of the Great Western Printing Co., succeeding Charles Thurber, who is on the road representing the co. The G. W. P. Co. is fortunate in securing him.

Signor Servini, the tenor, is contemplating change of residence from Chicago to St. Louis. In this case, St. Louis will have a first class tenor.

Edwin Arden, a well-known St. Lou sian will appear at the People's, in February in the Eagle's Nest, a play written expecially for him.

The Grand Opera House opens 14th, with Nat Goodwin in his representation of a roller skating rink.

SAN FRANCISCO.

AUGUST 25.

Matters theatrical have been rather quiet during the week just ended. The California enjoyed large patronage for William and Susan—largely due to the excellent acting of Frank Mordaunt as Truck, McKee Rankin as William and the reappearance of Mrs. Rankin at Susan. Otherwise the bill was not as pleasing as those hitherto put on here. Pique was brought out last night to the usual large Monday night opening audience, with this matchless distribution: Matthew Standish, Frank Mordaunt, Captain Arthur Standish (his original character), D. H. Harkins; Doctor Gossitt, J. J. Wallace; Raymond Lessing, Joseph Holland; Sammy Dymple, C. B. Bishop; Thorsby Gyll, his chum, Frank Wright; Rag-Money Jim, tramp, McKee Rankin; Padder, his mate, C. F. Ray; Picker Bob, C. G. Greene; Captain Speers, H. Z. Bosworth; Mabel Renfrew, Isabel Morris; Lucille Renfrew, Helen Rand; Mary Standish, Helen Glidden; Aunt Dorothy, Jean Clara Walters; Raitch; Mrs. McKee Rankin; Sylvie, Trella Foltz; Mother Thames, Mrs. Saunders; Little Arthur, Stella May.

The enthusiasm was great, while the performance was more like a repetition of old-time California triumph than any work yet undertaken by the present management. Messrs. Rankin, Rial and Price are certainly keeping faith with the public, and they are receiving their just reward in a most excellent patronage from the best people in San Francisco.

Dan Sully with his Corner Grocery ended his two weeks' season at the Bush with fairly good profit, and was succeeeed last night by M. B. Curtis as Sam'l of Posen and the following cast, made up principally from local players: Sam'l Plastrick, M. B. Curtis; Mr. Winslow, W. H. Thompson; Frank Bronson, George Wessells; Jack Cheviot, Charles Barringer; Uncle Goldstein, Frank M. Wills; Fitzhurst, J. W. Summers; West Point, John E. Williams; Conn Quinn, Jesse Stevens; Pfollett Footlight, W. A. Brady; Celeste, Albina De Mer; Rebecca, Georgia Woodthorpe; Ellen, Lillian Owen; Mrs. Mulcahy, Emma Eberle.

The house was packed to the doors and a more demonstrative audience is seldom seen at the Bush or any other theatre here.

Lucia di Lammermoor, at the Tivoli last week, led rather a varied existence. The opening night was sung as I reported, with the exception of Signor Baldanza, who, for reasons best known to himself, did not appear with the new Diva, and the part of Edgardo was sung, without preparation and very creditably, by that thorough musician, T. W. Eckert. Tuesday evening Signora Sordelli also retired, her part having been taken by Louise Leighton. Friday night the two absent principals returned, and were greeted by an audience which packed the building, and the same success was repeated rest of the week. Last night we were returned to the regular Tivoli co. in Martha, as sung by these people: Lady Hariette, Louise Leighton; Nancy, Tillie Valerga; Tristan, A. D. Valerga; Plunkett, E. N. Knight; Lionel, T. W. Eckert; Sheriff, George Harris. Next week we are to have Faust and Miss Sordelli, who, by the way, sustains the profound sensation she at first created in the Friscan musical world. Faust will be followed by Nanon, Princess Ida and Mikado. T. W. Eckert, as director, has organized a matinee series, to be sung in grand opera by a Juvenile Grand Opera co., the first bill being that of Cinderella, the original, in all its Rossini entirety. The enterprise is novel, and I dare say will pay, as I for one have yet to see the first grand opera as sung by children.

Monte Cristo, at the Grand, attracted but small audiences last week Saturday and Sunday nights, however, the business was largely increased by the appearance of Mme. Janauschek as Lady Macbeth, supported by the following members of the Grau co.: Macbeth, Theo. Hamilton; Macduff, Charles Edmonds; Banquo, J. W. Thompson; Duncan, B. W. Turner; Malcom, George Montserrat; Ross, George Staley; Leyton, George McIntyre; Sergeant, Irving Beatty; Physician, Thomas Wilson; First Witch, J. W. Sheldon; Second Witch, Mrs. Charles Edmonds; Third Witch, J. W. Delano; Florence, Minnie Tittle; Gentlewoman, Emily Lytton.

The building was closed last night to rehearse until the opening Thursday of the grand spectacular, Undine, of which I will say more in next letter.

Haverly's Minstrels are still attracting full houses at the Baldwin. Charles Reed is of course the pet of their organization, and likely to remain so as time seems but to add to the lustre with which genius has already endowed him. The Craggs are still the sensation, as they have taken the city by storm with their wonderful achievement as acrobats. The Gormon Brothers are attracting much attention and growing in favor as our people became better acquainted with them. Their engagement, as I predicted, is making managers Haverly and Hayman large money.

Frank P. McQuinn, your former correspondent at Bangor, Me., and a very attractive gentleman, arrived in San Francisco last week, and has already embarked in the insurance business, having connected himself very advantageously with Hoyt and Wickes, one of the largest and wealthiest firms on California street.

Dan McCulloch looks as much at home in the treasury box of the Baldwin as though he had never gone off on that happy jaunt with the Shadows party. Dan is more closely confined just now, however, than he likes, as Charley Cook, his assistant treasurer, is confined to the sick room with a serious affection of his eyesight.

Ellie Wilton will play a farewell engagement before she bids adieu to her friends of San Francisco and the California Theatre.

It is said that George Osborne has accepted an engagement to support Harry Lee in The Don, and that his running mate, L. R. Stockwell, has closed a similar engagement with Harry Phillips, to support Kate Castleton, and that both will leave shortly for the East.

Henry E. Abbey telegraphs the *Call*, through his agent, Marcus A. Mayer, that Gerster will concertize this country the coming season and appear in San Francisco. In this connection negotiations are also pending for Marie Van Zandt, Emma Nevada and Emma Thursby.

Caroline Teiss goes to New York Sept. 1, under management of George Colby. She has accepted an operatic engagement.

At Woodward's Gardens, the Phoites, in their attractive pantomime, drew largely Saturday last, while the Standard Minstrels, composed of Franz Wetter, Burt Haverly, Billy Courtright, Ellwood, and others, were heard by an immense concourse Sunday afternoon.

W. S. Mullaly, the new orchestra leader, received a hearty welcome at the California last night, and his original music was a delightful feature of Pique, giving it a completeness not otherwise obtainable.

E. T. Stetson is encountering difficulties already with his Oakland venture, the Tivoli. His sponsors—financially speaking—have forsaken him, forfeiting a deposit, and now comes Stetson with a suit against them.

James M. Ward heads the following company: Carrie Clarke Ward, Charlotte Little, Fannie Simmons, Hester Hanford, Hudson Liston, Frank Richardson, James Fox, Fred. Sawyer, Robert Vernon, R. G. Marsh, D. Tracy R. Barbour and J. Flaherty. Sam Mott and Phil. Kirby are managers. They are playing Arrah-na-Pogue, Shaughraun, Inshavogue (by James Ward) and Through by Daylight, in the interior, to catch Fair weeks throughout the State this Fall and will in all probability do well.

The Kate Castleton Crazy Patch co. as revised, from last accounts, contains the names of Esther Williams, Nellie Maton, J. N. Long, Addie Girard, Rush Bronson, W. J. Russell and Henry Phillips with Joe Mount agent, Harry Phillips, business manager and John Russell, manager.

Frank McKee left for New York Sunday.

The latest gossip concerning the Baldwin is, that Frank Sanger's In His Power co. will open the regular dramatic season 7th; also that Mark Quinton, author, will personally supervise the production, and the following names will surely appear in the cast: Louis Aldrich, Joseph Whiting and Dora Goldthwaite. Further rumor has it, thus, Harry Mainhall, Charlotte Little, W. H. Thompson, L. R. Stockwell, from our local list with Eben Plympton for leading man, and W. J. Ferguson for character parts, will support Jeffreys Lewis when she appears; then go on the road sixteen weeks, while the house is occupied by Combustion.

Mabel Bert has declined a tempting offer to play in support of Mme. Janauschek.

The Standard Theatre will have no minstrel season the coming Winter; through Charley Reed and Colonel Haverly, however, San Francisco is not likely to be neglected in this respect.

I have noticed lately a brighter, happier expression upon the handsome countenance of L. A. Morganstern, which I could not account for until informed of his recent marriage with a young lady noted in society here for her beauty, accomplishments and excellence of her family. I congratulate my friend and welcome him into the ranks of the wise.

Earnest Havens, one of the survivors of the Cold Day wreck, has entered the services of Colonel Haverly, and will instruct the song-and-dance team of the Chicago branch of the Haverly house.

M. B. Curtis remains here after the close of her two weeks' season at the Bush Street. He and Manager Hall are arranging an extended coast tour prior to filling dates already made in the East.

Mr. Haverly keeps an eye upon his matchless minstrel party now drawing piles of coin into the Baldwin treasury, and the other upon passing talent having engaged thus far from our local talent. Messrs. Franz Wetter, William Courtright, Charlie Seamen, Harry Ellwood and D. R. Hawkins.

The Alcazar is almost completed. Its magnificence will amaze our people. It is oriental in its splendor—a veritable palace of amusement. M. H. De Young, the two-millionaire, editor of the *Chronicle*, has done the crowning act, which fully entitles him to his position of leader; for leader he is, as a business man in journalism, of and among our capitalists and in those circles of our society which have brought San Francisco into fair name and fame in all parts of the world.

BROOKLYN.

The star who begins the season at the Grand Opera House is Frank Mayo, or, as he is beginning to style himself, "Mayo," and in Nordeck he appears to the finest advantage. The play is well known to THE MIRROR, but not to Brooklyn audiences, and they are in ecstasies over it. It is of the romantic character, and is certain to draw crowded houses. The management were wise in presenting the play on Saturday, so that the week began with a complete presentation. On no stage but the Grand would the spectacular part of the presentation show up so well in this city, and the scenic artist of the house has done himself full credit in his work. The scenery in the first act has rarely been equalled on the local stage. The massiveness of the pillars, the breadth of the portals and the general interior of the hall is realistic to a marvellous degree, and Joseph Clare has done work worthy of him. In the play the honors are divided, after Mayo has been properly praised, between Kathryn Kidder, J. H. Taylor and F. F. Mackay. Next week The Mikado will make his bow here under the auspices of Harry Miner. This is enterprise, and it will doubtless be rewarded, as the local papers are full of Mikado, and people are anxious for it.

At the Park Theatre Mixed Pickles was a feast enjoyed by an audience which fairly filled the house Monday night, and it proved a clever conceit which fully satisfied the desires of the audience. The people want something better than horse-play, and they find it here. J. B. Polk is an old favorite in Brooklyn, where he used to appear in Wallack's co., and he has lost none of his vigor and has added more unction to his humor. The house looks bright, and the stage is just fitted for the presentation of the sparkling composition. Colonel Sinn has entrusted the local management to his son, who is fully worthy of it, and who, though he has little to say, is capable of doing all that is necessary. It is apprehended that last year's success will be repeated this year. That is all that can be asked, for last year was a good one for the Park. Next week Burr Oaks will take the boards. This is a play ever popular with Brooklynites. The management reserves its novelties until later on. There are enough to go around. Harry Braham, a well-known leader of orchestras, wielded the baton at the Park Monday night with marked success, and will continue so to do during the season. He will doubtless prove a worthy successor to Hinchcliffe and Papst, each of whom made their reputation under Colonel Sinn.

"This knocks me out," was Mr. McConnell's mental remark when he saw the crowd surge into his Brooklyn Theatre Monday night. "If I had known they wanted to go to the theatre so bad I'd have kept open all Summer." The capacity of the house was tested, and showed that Kiralfys' Around the World in Eighty Days had not palled on public taste. It may be that the people desired to see cool drapery on the Amazons, or were willing sooner to admire with eyes than drink in with the ear. Whatever it was, they went, and Harry Wilson raked in the ducats. This play has been put on the stage with every accessory, and the management have aided it everyway in their power, so that those who went were satisfied. If the first week counts for anything, the house is going to do well this season. There is enough variety in the attraction to suit every one.

J. B. Renauld, the competent critic of the Brooklyn *Union*, opens the season with four columns of criticism on the plays in town. He is an industrious and able writer, and has given the *Union* character in its dramatic columns. He has induced Mr. McConnell and Colonel Sinn to indulge in a verbal duel, which has had the result of injuring neither and advertising both their houses.

Mme. Neuville has returned home from her engagement in Miller and Okey's stock co. at Columbus, Ohio. Augustine Neuville, her son, is managing he Standard Museum, of this city, for John W. Holmes.

Seymour De Parker has prepared the scenery for the Criterion Theatre on the Hill. It is standing in the Grand Opera House. It is of good style and consists of several stock sets, interiors, forrests, etc., and is very handsome. The management of the Criterion is still a mystery, as Clark S. Sammis is ahead of Kiralfys' Around the World at present. He wants to stay in Brooklyn, however.

Helen Tracy, who leads in Kiralfys' play at the Brooklyn, led in the opening play at the Park Theatre when A. R. Samuells took the management—we will not say how many years ago. No one could guess how many to look at Miss Tracy.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The eighth regular season at this house was inaugurated on Monday night by the production of that well-known spectacular drama, The World. Although the co. is not up to that which rendered this piece in its infancy, the scenery has lost none of its old-time brilliancy. The house was literally packed on Monday night, and judging from the large advance sale of seats, it will continue to be so during the week. Hoop of Gold next week.

Lee Avenue Academy of Music (C. L. Wozlom, manager): The Carrolls, in Whose Can It Be? were the attraction at the opening of the season on Monday night. There is not much depth to the play, but it is ludicrous enough to keep an audience continually amused. The house was fairly well filled.

Items: At the Novelty no changes have been made other than a general renovating.—At the Academy the orchestra floor has been raised so as to give the back seats a commanding view of the stage; patent hat and cane racks have been attached to the orchestra chairs, and, like the Novelty, the whole house has been touched up a little.

CINCINNATI. 5

Manager Fennessy's wisdom in selecting McNish, Johnson and Slavin's Minstrels for his inaugural attraction of the season was practically demonstrated by the successful outcome of the week's engagement. Carroll Johnson and Bob Slavin are clever in their specialties and Frank McNish's Silence and Fun Act is one of the best things on the minstrel stage. W. H. Rice's burlesque prima donna business is cleverly done, and the classical groupings of Muldoon and Mitchell contribute largely to the brilliancy of the programme. This week Evans and Hoey in A Parlor Match, followed 6th, by Shackford's English Opera co. in Virginia. M. B. Curtis, 20th. Frances Bishop closed a successful week's stay at Havlin's, 29th, Muggs' Landing, constituting the attraction during the engagement. The little artiste is not only an excellent soubrette, but an accomplished vocalist as well, and her rendering of "Read Your Answer in the Stars," assisted by Henry McDowell and R. L. Scott, during the closing evenings of the engagement, was nightly encored. Business improved greatly toward the end of the week, the weather militating largely against the attendance during the earlier portion. This week Dan Sully's Capital Prize, followed 6th by Lizzie Evans in Florette; Ivy Leaf, 13th, followed 20th by Dore Davidson in Lost; 27th, Roland Reed.

The Mikado closed a five weeks' run at the Highland House, August 30.

Business Manager D. F. Lynch, of the Zoo, resigned August 26 to accept a position under United States Collector Bishop.

Scenic artist E. T. Harvey has just completed a new drop for the People's, which is a vast improvement on its predecessor.

May Douglass and Blanche Roberts, who recently closed their season with Harris' Opera co., have joined forces with the Bennett and Moulton Opera troupe.

Harry Mann has been in town for several days looking after A Parlor Match.

Manager James Collins, who has had charge of the Highland House during the Summer season, is seeking an engagement.

Manager Fennessy displayed the "Standing-room only" sign at Heuck's, August 28 and 29.

D. H. Wheeler arrived early in the week, and has been rendering efficient service since in behalf of Dan Sully's Capital Prize.

The Crazy Quilt show, which inaugurated the season at Harris' Vine Street Museum, August 29, was liberally advertised and largely attended. In conjunction with the regular programme, Charles H. King in his banjo specialties, Gussie and Katie Hart in songs-and-dances, and Henry Walters, ventriloquist, appeared and were well received.

The People's reopens for the season 5th, with the Metropolitan Comedy co. Among the bookings already made by Manager Fennessy are Adamless Eden, Murphy Specialty comb., Ellis and Moore, Pat Rooney's Novelty comb., Howard Specialty co., Romany Rye, Wallick Bandit King co., Tony Denier, Hallen and Hart's Prize Ideals, Reilly and Wood's Specialty Troupe, Kernell Brothers' comb., Leavitt's Specialty co., W. T. Stephens and Minnie Oscar Grey in sensational dramas, Rentz-Santley comb. and Adah Richmond's Burlesque co.

Professor Michael Brand will replace Alexander Haig as leader of the orchestra at the Grand this season. Harry Rainforth will look after the management, and there will be no material change in the executive staff of the house.

The Vine Street Opera House programme current week embraces Ed. Sheehan and Ada Holmes in sketches, Frank Lester and Louise De Luise, J. W. Goodrich, Eldora the juggler, Summers and Walters and Ida Florence.

Manager Fennessy has cancelled with the Caught On comb. booked for week of 13th.

Louis Marmaduke Houseman, who has replaced Treasurer Miller at the Vine Street Opera House, was formerly on the staff of THE MIRROR.

DeWitt C. Waugh's recently completed drop-curtain at the Grand is a beauty and presents a moonlight view of an Egyptian landscape.

Flora Moore follows the Metropolitan Comedy co. at the People's 13th.

Manager Harris' staff for the season at Robinson's Opera House comprises E. M. Gotthold, business manager; George Sullivan, treasurer; C. Ludeke, director of orchestra; J. Smith, stage manager; W. Smith, stage carpenter; W. Clark, property man and Hester Romer, costumer.

Harry Lewis is in New York City and it now appears to be a dead moral certainty that Daniel Webster Clifton will occupy the high stool in the Grand's box-office just as in past season.

Lennie Miles' time will be about evenly devided between the Cincinnati Ball Park and the Queen City Roller Park.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): The following are among the attractions already booked for the coming season. Katie Putnam, Frederick Warde, Burr Oaks, Bandit King, Patti Rosa. Our city has never been inflicted with the skating-rink craze or the ten-cent cos.

COLORADO.

DENVER.

Mark Quinton's drama, In His Power, received its formal presentation in America, August 24, at the Tabor, by the Sanger-Aldrich co. There was a large and critical audience present, who received the play and players with a warmth that was almost unprecedented. On the succeeding nights, up to to-night (Friday), the attendance has not been up to the merits of the attraction, owing to rain and mud. But on the whole the management cannot complain of the opening of the first American season of In His Power. The following is a correct outline of the play as published: John Hastings is an English volunteer in the French army, the action of the play being during the Franco-German war. The officer has a young wife, Marie, and at the opening of the play the first anniversary of their marriage is being celebrated. Hastings reminds his wife that she had promised upon this occasion to reveal a secret which has overhung her life, and which had acted as an impediment to their marriage. The mention of the secret causes great distress to the young wife, and in his great love the husband tells her that he will not require the fulfillment of the promise, but that in his great trust in her he is satisfied, and bids her never think of it more. A messenger at this point summons Hastings to a conference with his commanding General, and he departs, leaving the young wife meditating upon her great happiness. The secret, which is not fully revealed until the last act, is that Marie had been deceived into a false marriage with Eugene Lyon previous to meeting with her husband, but learning of his unworthiness she had left him and been informed of his death. After her husband's departure in response to his commander's order, Lyon suddenly appears upon the scene. He is now a German spy, and demands as the price of his silence regarding her secret that Marie shall obtain from her husband a copy of important despatches with which he is to be entrusted that night. Marie at first refuses, but upon being informed that failing other means to gain possession of the despatches her husband will be assassinated, she consents, to save his life, and also agrees to drug her husband to accomplish the point, first having obtained a promise from Lyon never to trouble her again. The husband is drugged, Lyon copies the despatch, but just as he finishes is obliged to flee. Marie reminds him of his promise, and he laughs at her. In his haste he takes Hastings' coat, leaving his own. Marie leaves the room and Dr. Cameron, a friend of the house, enters, and, finding Hastings unconscious from the effect of the drug, arouses him, and the discovery is made that the despatch has been copied and that he has been drugged by his wife. Cameron urges an immediate search for the villain, and in preparing for departure upon this errand Lyon's coat is discovered with his address in the pocket. The second act is at Lyon's apartment and opens with an interview between the spy and Rene, the secretary of the French General, and who has been used as a tool by Lyon. Rene demands money, which is refused by Lyon, and an exciting scene ensues, ending in Rene's departing swearing vengeance upon Lyon. Marie, tortured by fear at Lyon's refusal to keep his promise to let her alone, now comes to plead with him, and while begging, her husband and his friend arrive in search of Lyon. The latter hearing their approach, thrusts Marie into an adjoining room, bidding her to lock the door. Lyon, by clever lying, keeps the visitors from discovering the lady, and they depart to search elsewhere. Returning directly, they meet Marie just coming from the room where she was concealed, and in the scene which follows Lyon reveals the secret of Marie's life. Hastings, horrified, demands confirmation or denial from his wife, and she admits the truth. The last act shows Hastings in his home. His wife returns, and is at first spurned, but finally prevails upon her husband to listen to her story. The story shows her blunders and the husband and wife are reconciled at once and Marie is no longer In His Power. Lyon comes in to demand money from Hastings, but during the interview sounds of a mob are heard outside the house and Rene rushes on with a dagger. A struggle ensues between him and Lyon. The latter disarms his adversary and is about to kill him, when a French officer with soldiers seizes Lyon and carries him struggling and cursing from the scene. An explosion of musketry which follows tells the story of his fate—shot by mob.

The play is intensely dramatic through and through. The scenes are stirring and the plot is of such a substantial nature that interest never once flags. In fact, the audience, at several points during the progress of the play, is spell-bound, so absorbing are the pictures. The author may well be proud of the way in which his play has been brought out in this country, for there is seldom seen such a congregation of thorough players. The following powerful cast, together with the excellence of the play, will undoubtedly make In His Power one of the leading attractions of the day:

Eugene Lyon	Louis Aldrich
John Hastings	Edward J. Buckley
Dr. Cameron	Joseph E. Whiting
Mr. Walker	Sidney Drew
Rene	Henry Bergman
Johnson	P. F. Reynolds
Captain of Soldiers	E. F. Nagle
Marie	Dora Goldthwaite
Mrs. Walker	Nellie Whiting

The list is headed by Mr. Aldrich, because he is the star. His reputation is too well known to dwell upon, anybody who has seen his famous characterization of Joe Saunders in My Partner will not forget him. In assuming a character which is filled with villainy from beginning to end Mr. Aldrich has departed from his usual line. But he has a part that will gain him fresh laurels. The heartlessness and utter depravity of the character is depicted with much vividness. In the last act, when Eugene discovers the mob are after him, and when he tries to conceal the fact that Marie is in his apartments in Act II., Mr. Aldrich does some fine work. Next in interest comes Mr. Buckley, the leading man, who is well known to Denver audiences. His last success here was as Ned Drayton in In the Ranks. The part of John Hastings is a prominent one, and a gentleman of prominence in the profession is its representative. Mr. Buckley portrays the noble, forgiving husband with a naturalness that wins him the hearty and sympathetic applause of his auditors. He does a very excellent bit of work in that part of the play where Hastings recovers from the effects of the chloral. It is one of the strongest points. Mr. Buckley has a splendid stage bearing, and it is truly a pleasure to contemplate the success he will attain as John Hastings. Joseph Whiting makes all that is possible of the part of Dr. Cameron. It is not an important part. Henry Bergman acts very effectively on Rene's meeting with Lyon. In his description of his downfall, and when he pleads with Lyon for money to play, his work was admirable, and deserved the applause it received. Criticism would be out of place in the case of Sidney Drew, who so admirably sustains the only comedy role, that of Mr. Walker, a hen-pecked husband sort of a part. He is refreshingly bright, and is a great success in a somewhat small part. Dora Goldthwaite, the leading lady, is also too well known to need extended comment. She is acknowledged to be a superior artiste. Her lines are strong, and in the passionate scenes she commands the rapt attention of her auditors. If Miss Goldthwaite would improve a little in the scene in the last act, where Lyon begs her to save him from the furious mob, it would be an almost perfect personation. The rest are minor characters; all are acceptably filled. The Brittle Silver Opera co this week. It is possible that Pricilla, by the same author, will not be given. George C. Miln, week of 7th; Rag Baby No. 1, week of 14th.

Fred McCloy left for 'Frisco on Wednesday.

The *Elite* says there is a strong influence at work to have the Colorado Springs Opera House re-opened shortly.

Miln comes the first week and Barrett the last week of September at the Tabor.

Eight boxes out of the twelve were occupied on Monday night.

Henry Bergman is stage manager for In His Power.

Nothing new at California Hall. The place is still closed. Perhaps it will be turned into a variety theatre.

Former members of the Hess, Grau and Carrington opera cos. will contribute to the cast of Brittle Silver.

Carl Major, who composed the score for the comic opera Pricilla, is a former scholar of the Imperial Conservatory of Music in Paris.

Mattie De Forrest, formerly at California Hall, sang at Jewell Park Sunday night, August 23.

Hattie Schroter gave a concert at Manitou, Wednesday night.

In His Power will be brought out at Hooley's in Chicago in October.

Kersands' Minstrels are due at the Academy week of 31st. Tom McIntosh is with the party. Tom and Billy make a good team. They were both here with Callender's over a year ago.

Charles B. Hicks, in advance of Kersands' Minstrels, is here

With the exception of An Armless Eden never in the history of the theatrical world here, has a play been so atrociously dealt with as has In His Power by the *News*, and for no reason other than that Fred. McCloy is its agent. Its abuse of that gentleman is simply outrageous, and his many friends here sincerely hope that he will come out victorious in his $20,000 suit for libel.

Outside of the *News*, the papers speak very highly of In His Power. The *News'* insulting articles have had very little effect on the patronage. Mr. McCloy says he will fight the suit to the bitter end. The hearing will come up in the United States Circuit Court, probably in October, when Mr. McCloy will himself be in attendance.

CONNECTICUT.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A large and delighted audience greeted W. J. Scanlan, August 29, his fourth appearance here, and his first in his new play, Shane-na-Lawn, which was well received. His co. is good, especially Gus Reynolds as the Drunken Vagabond and Murderer Roland, who shared the honors of the evening. Mr. Scanlan received triple encores in all his songs, including his famous Peek-a-Boo. It is to be hoped he will visit us again before the season closes.

WATERBURY.

Opera House (Jean Jacques, manager): W. J. Scanlan opened our season by producing Shane-na-Lawn to a $650 house. Mr. Scanlan and his play were most heartily received. The support was excellent, and included Ethel Brandon, Marion Warren, J. B. Turner and W. H. Reeves.

Item: The outlook for the season here is very good. Manager Jacques has made some needed changes in the house, and has already many first-class attractions booked.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): The season was most successfully opened August 28, with W. J. Scanlan's new play, Shane-na-Lawn. As this play has been fully criticized in the columns of THE MIRROR, it only remains for me to say that Shane-na-Lawn was greatly enjoyed by a very large assemblage. Numerous encores attested that Mr. Scanlan's new songs were very acceptable. The entire co. played quite smoothly for their second night. Mr. and Mrs. George S. Knight, 4th.

Item: W. W. Hanna has taken J. O. Stivers place ih ticket office, and has also purchased all the bill-posting sor this city.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): Silver King to a large audience, August 19th; return visit. Den Thompson, who was billed to appear August 20 and 21, in Josh Whitcomb, failed to keep his engagement, although he intended to play up to 7 P.M., when Manager Robe and his ushers appeared at the entrance and informed the large crowd that owing to a dispute there would be no performance. The trouble arose about the orchestra. Heretofore the house has had Rupert's orchestra of six instruments, but, in order to reduce expenses, it was decided to use but three pieces. This Rupert refused to accede to. So Manager Robe has had a harp and violin, and later a piano. Mr. Thompson refused to play without an orchestra, claiming that his contract called for it. Mr. Robe then engaged five instruments, but still Mr. Thompson refused to go on; whereupon the co's baggage was locked up and an attachment served, claiming damages at $1,000. After losing four dates, the co. left for Wisconsin, Mr. Thompson sending a $2,000 bond. The case will come up at the December term of court.

Squibs: Ed. J. Crowell took up the management of the Odeon Theatre, August 24, and retains Campbell, Evans, Kern, Mortimer, and Adams, also the old co. Den Thompson remained in Moorhead, Minn., while the trouble was going on in the Territory. Moorhead is across the river.

GEORGIA.

ROME.

Our season will open on Sept. 25 with the Tally-Ho co. The prospect for the theatrical season is encouraging. Crops are good, trade is expectant, and money will be more plentiful. The Nevin Opera House will be under the management of John T. Warlick. Mr. Warlick is an energetic, practical business man, and will give satisfaction to both the profession and the public.

MACON.

The Academy of Music begins its second season under the most favorable circumstances. McIntyre and Heath's Minstrels open 3d, followed by a long list of attractions which promise to be better in every respect than those of seasons past. The house has been greatly benefited by the addition of several pieces of new scenery, also a good orchestra led by Prof W. H. Card, late of Morehead City, N. C. The manager of the house has done a good thing by purchasing the bill-boards, thereby saving cos. the usual number of dead-heads on that score.

Manager Horn is now in New York perfecting arrangements for the season. Crops through here are fine, and business is picking up.

ILLINOIS.

GALESBURG.

Opera House (N. Brechwald, manager): Up to this date the time of opening is not announced, on account of the remodelling not being finished. Morris' World comb. comes 25th; Harrison and Gourlay, Oct. 1; Patti Rosa, 7; Lester and Allen's Minstrels, 14th.

ROCKFORD.

Our season opened August 27 with Harry Lacy's Comedy co. in Satan's Diary, its first production. The house has been repainted throughout and presented a very neat appearance. Nat Goodwin's Skating Rink co., Fair week, 7th. Charles Melville, in advance of Harry Lacy's Comedy co., was in the city, 22d.

Jeakle's Pony Hippodrome is booked as an attraction week of 7th at the Fair Grounds.

PEORIA.

Grand (Lem. H. Wiley, manager): The season was opened August 24 by the Mexican National Band. The standing room only card was hung out long before the curtain went up. The band gave the very best of satisfaction, and were heartily encored. The Rackett Family of six gentlemen, who have been engaged by Manager Wiley for the season, made their bow to our people in a musicale 28th, in which they proved themselves to be thorough musicians. They play with great precision and earnestness. Mr. Wiley is to be congratulated on securing this most excellent party as his orchestra, as that was one thing the Grand has always been deficient in. Hollywood Juvenile Opera co., 3d, 4th and 5th; McNish, Slavin and Johnson's Minstrels, 12th; Gus Williams, 19th; Den. Thompson, 23d; B. W. and co. Minstrels, 25th; Bartholomew's Equine Paradox, 28th, week.

Squibs: Goble's Adelphi Theatre will open 15th. Bob Harrison and John Berkley (the two Dromios) have been engaged for the season.—The Academy of Music dime museum scheme was a failure.—An anatomical museum exhibiting for some days here was closed by the authorities as being immoral.

IOWA.

KEOKUK.

Business in the theatrical line has been very quiet for the past two weeks. At the Keokuk Opera House, I. W. Baird's Minstrels, 5th.

Arena: Forepaugh will no doubt draw an immense crowd, 7th, if the weather is favorable.

Personal: Mr. Harrison Tucker returned to the city August 25 after an eight days' trip with Hildebrand. He reports business as fine.—Charles Holton, advance agent of Baird's Minstrels, was in town, 26th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Lida Gardner's Female Mastodons, August 21, gave two entertainments to large houses.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Will be opened 2d by the Rag Baby co., followed by McGibeny Family, 4th and 5th.

Germania Theatre (John Hill, manager): Mortimer and Weaver's co. opened a week's engagement August 23, playing Colleen Bawn, Engaged, Octoroon and Queen's Evidence. Business only fair. Only a few changes have been made in the regular stock co. of this house. Otto Hans Revene, of Chicago, will act as stage manager. The co. will open 13th.

INDIANA.

INDIANAPOLIS.

At last the Summer's repairs at the Grand are completed, and the house will be formally opened on the 2d by the McNish, Johnson and Slavin Minstrels. Their roster includes many names of prominence in the profession, the owners of which are favorably known in this city. Following the minstrels and closing the week, the Wilbur Opera co. in The Mikado. This co. has been strengthened very materially and promises a great go.

The Bluff co., under the management of John B. Dickson, 7th, 8th and 9th, and Estelle Clayton in Favette, 10th, 11th and 12th.

At English's, 26th, the Mexican Band of eighty pieces played a return date, two performances, to an overwhelming business. The bell has rung for them, however, and they are en route home.

For several days the house has been used for rehearsals by the Hollywood Juvenile Opera co. for their operetta of Cinderella. They will open 31st, for three nights. J. J. Mills joined them there, and as several additions have been made they will probably have a good entertainment. Several specialties will be introduced. Ada Richmond Burlesque Opera co., under the management of Thomas Canary, opens 3d, 4th and 5th. For week of 9th, Treasurer Deane announces Pauline Markham.

The Museum will not open 31st, as at first supposed. Sackett has returned from the East, but immediately jumped to St. Paul to look at some important matter in regard to their new theatre there. Their museum here is being overhauled thoroughly. Just a short time ago another ground-floor room was added to the curio-hall, and in it a stage has been erected. The announcement has been made that two combs. will play simultaneously—one on the stage proper and another in curio-hall. The opening attraction is not yet published.

At the Zoe J. R. Allen's Black Crook co. played a return date to a fair week. For week of 31st the Jesse James co. (Sid C. France) and they will be followed by the Edwin Browne's Good as Gold co.

O. B. Johnson, the former dramatic man of the *Journal*, at present on the *News*, is now at Denver, nogotiating for the purchase of it.

At English's this season there will be a strong adherence to popular prices and allow the skating-rink prices to the Museum. With usual prices and better attractions there is no reason why English's should not be a great go this season.

Van Amburgh is dated the 10th. He advertises nothing special.

Colonel Milliken has abandoned the contemplated Texas trip with Lucette. Their September and October dates will be filled North.

Indianapolis friends of Maude Stuart regret that she is not with Estelle Clayton in the role she had last Spring. People here had been looking forward to an Indianapolis appearance of their favorite.

Bart W. Wallace of the Bock Monte Cristo co. secured a judgment in a local court of $100 on a suit for $200. Claimed back salary. Bock claimed the co. was run on the commonwealth plan.

Skelding and Wells, of Sells Show, stole the paper of the Van Amburgh Show last week at Crawfordsville. One was caught and convicted on a charge of malicious mischief; the other was roaming the woods living on Van Amburgh's chestnuts at last accounts.

W. H. Mizener, late manager of Good as Gold co., was here Aug. 25 on his way to Chicago. His position as manager was made vacant by resignation. There was a business disagreement and he quit.

Ida Howell, late of the Wilbur Opera co., started 29th for Boston to join the Bennett-Multon co.

W. A. Cleveland, last season ahead of Hallen and Hart's Ideals, but now ahead of McNish, Johnson and Slavin, was in the city Saturday arranging for the appearance of his party.

Back received advice from Frisco, 29th, that the gross receipts of the Power of Money co. for the week ending 22d were $4,182.75.

MADISON.

Managers Calloway and Marks have recently booked for the new Grand Opera House in addition to those named in last issue: Patti Rosa, Rial-Bigger-Marion comb., People's Theatre co., the Franklin Military Band and Rose Easton co.

Odd Fellows Hall has been changed to a low-priced theatre, under the above management. Opened this week with the New Orleans Minstrels.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): A number of needed improvements are being made at this house, which will add to the comfort of the audiences. In a short talk with our manager I found him hopeful of the coming season. With the exception of week stands, he aims to have two attractions weekly. The following are some we have coming: McNish, Johnson and Slavin's Minstrels, 7th; Bartholomew's Equine Paradox, week of 21st; John T. Raymond, 28th; Thompson Opera co., Oct. 9; Estelle Clayton, 12th; Siberia, 16th 17th; Lester and Allen's Minstrels, 19th; Adah Richmond, 28th.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The season opens with the Jolly Pathfinders, 3d. Waite's Comedy co., 14th, week; Jack of Diamonds, 17th; Siberia, 24th; Burr Oaks, 28th and 29th.

KOKOMO.

Opera House (H. E. Henderson, manager): The past week has witnessed a cheap-price comb. of the New York Standard, under the management of a party sailing under the euphonious name of Wettelaufer, hailing from Newburg. The business was good. On Wednesday the comb. was joined by a remarkably bright young lady, Tessie Deagle, who at once leaped into high favor with our people. It is to be regretted that talent like hers, and the hard, conscientious work she is doing, should be handicapped by the air of dime museums and literary piracy which surrounds her. Of the supporting company, Edwin and Mrs. Barry deserve mention. Week of 14th (Fair), the Riley comb.; Cryptogram of Prison Life, 23d.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): As you will see by the above heading, our new manager has assumed control, and we now look for a season of good things in the way of amusements. Billy Kersands Minstrels drew a full house August 22, and gave good satisfaction. Wallace King's singing was the best feature. The Arion Bell-Ringers began a week's engagement 24th at reduced prices. Large houses were the rule, and if one may judge by the noisy demonstrations of the audience. The performances were very satisfactory.

Items: L M. Crawford was here 22d, and is getting things in ship-shape.—The Simons co. left here 25th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Bowman's Minstrels, consiting of local talent, appeared August 24 and 25 to fair business. They gave a very creditable performance. The regular season opens 11th, Baird's Minstrels being the attraction. The St. Quinten Opera co. appear some time during this month; dates not fixed.

Items: The owners of the opera house have just finished putting in a new stage-floor, and expect to put in a new heater.—Bowman's Minstrels will go on the road later in the season.

KENTUCKY.

LEXINGTON.

Opera House (H. B. Warren, manager): Lizzie Evans made a week stand, opening August 24, and played to crowded houses every night. She gave, for the first time, her new comedy, The Culprit Fay, with the following cast:

Fay, the Culprit	Lizzie Evans
Farmer Barbour	Henry Scharf
Zeke Homer	Steve Corey
Arthur Foran	Dyke Brooke
Sol Salem	W. D. Ingram
Mrs. Barbour	Tillie Shielde
Florence Adair	Nannie Palmer
Robert Adair	Edward P. Marsden
Hettie Beane	Alice Sawyer

The play made a decided hit here. The local papers praise it very highly. It is a delightful creation, full of breezy dialogue, sparkling humor, and containing a very interesting plot. Fay Barbour, a pretty, innocent country maiden, marries above her station. Her husband's sister makes it unpleasant for her, and she leaves home, but finally returns. The character of Fay gives Miss Evans opportunity to bring out her excellent comedy, and to those who had seen her only in comedy, her acting in the third act was an agreeable surprise. Her emotional acting was fine, and brought her a call before the curtain. We doubt if there is another soubrette on the stage who would have attempted a role like Culprit Fay. The support was only fair. The Florence Adair of Miss Palmer was well acted, but she could not be heard by the major part of the audience. Steve Corey, as Zeke Homer, shared the honors with Miss Evans. His song, "My Mother," made a hit. Henry Scharf, as the bluff old former, was true to life. The rest of the co. is weak. Barlow, Wilson and Rankin's Minstrels, 4th.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): August 31, Barlow, Wilson and Rankin's Minstrels. Thompson Opera co. in The Mikado, 3d.

Harris' Museum (P. Harris, proprietor): August 31, Ethel Tucker in Queena.

New Grand Theatre (J. P. Whallen, manager): This house is successfully started upon its career as a variety house. Good atttendance and first class attractions have been the rule so far, and doubtless will continue. Of the co. appearing during the week just past, Mrs. W. D. Wonzor, May Bingham, the Black Diamond Quartette and Louise Murio are the most deserving of mention. On the 31st Louise Murio's version of Fatinitza and strong co. in a complete change of bill.

E. H. Davis, representing the Doris Show, is here.

Manager Macauley is due from the East to-night.

General Dan Macauley's genial face beamed upon his numerous friends during the week.

Sells Brothers' Circus gave one performance here 31st. A big street parade.

Manager John Macauley was sued by Indianapolis parties on account of an old business transaction. The gentleman is absent, and little is known of the merits of the affair.

The Damrosch Orchestra is giving a very fine musical treat at the Exposition. The selections are exceedingly well chosen.

There is no little speculation among the uninitiated as to the correct pronunciation of Gilbert and Sullivan's Mikado. It is scarcely credible, the "breaks" possible in this direction.

The Mexican Band gave an enjoyable concert at Phœnix Hill Park, Thursday, August 27. The night was chilly, and the audience small in consequence.

The Grand Central reopened August 24 to a packed house. Straight variety. The patronage continues large. The *Courier-Journal*, in its Sunday issue, gives the house, with its cafe and wine-room attachment, a raking review, emphasizing its moral reflections with some very bad illustrations.

Clark Gibbs' Tent Show, a variety snap on the commonwealth plan, composed of some clever variety people, came in from the country August 20 and gave one performance to a large audience. Then away again to green fields and pastures new.

Bolossy Kiralfy Macauley departed this life Saturday, August 29, after a brief illness. Young in years and experience, he yet managed to find much in life to make it worth the living. Of a cheerful, happy, although mischievous disposition, he endeared himself to many friends. Although only a pet monkey, he leaves behind keen regret at his untimely taking off. "After life's fitful fever, he sleeps well."

There will be few, if any, changes in the executive forces of the different theatres. There will be Elrod, Bailey and McKinney at Macauley's; Revell and Mathers at the Museum; Savage, Deitzman and Johnson at the Grand, and the minor positions will also as a rule be filled by old employes. Monday night will therefore present a familiar scene to the old-timers, who will without doubt be out in force.

MAINE.

PORTLAND.

Theatre (Charles H. Newell, treasurer): The season of 1885-86 was inaugurated on August 31 by the Milliken Opera co., headed by Madeleine Lucette, in Niniche and Madame Boniface. Many improvements have been made in the house since last season, and the list of attractions to be offered by the management is one sufficient to predict a most successful season. Dan Maguinnis in his new piece, Lord Tatters, under the management of E. C. Swett, is the next card.

Drift: The season at the Islands is fast drawing to a close and yet the crowds in attendance show no diminution.—At Greenwood Gardens Sam Lucas presents a good minstrel show, where good singing is a big feature, to large and appreciative audiences.—At the Pavilion Manager Laiscell has played a trump card in Blanche Corelli and her opera co., who have played to an enormous business. Iolanthe was rendered in a most acceptable manner, with a particularly good cast. Hercat, the ventriloquist, was also a pleasing attraction, and his performances were encored nightly.—Charles Farrell and S. C. Barnum, of this city, are to travel with Tony Pastor, doing a musical act.—This is gala week at Greenwood and a big array of talent is advertised.

MASSACHUSETTS.

LYNN.

A small audience visited the Colseum Skating Rink last Monday night August 24, to see Murray and Murphy in Our Irish Visitors. The piece is pointless and insipid and the parts are intrusted to a party of variety people incapable of improving the few opportunities which the slender text and business affords.

Items: Manager Rock has effected an engagement by cable with Mme. Nevada. She will appear under his management in the Star Course at Worcester and other places during the season.—Charles Atkinson will put a co. on the road early in October to do Peck's Bad Boy, Electric Spark and a new piece not yet announced. Among the people engaged are Gertrude Libbey, Belle Martin, Eugene Millard, Frederick Clarke and Austin Parker.—Charles H. Dexter will act as treasurer of the Providence Opera House the coming season.—Manager S. P. Norman of the Murray and Murphy co. is a very pleasant gentleman. Their new brass band and orchestra joined them at this place.—Charles H. Alley is at work on several new scenes for Music Hall. The frescoers are nearly done.—Shoe business is good, and the prospect ahead is very bright.

CHELSEA.

Academy of Music (James B. Field, manager): August 24, Pat Rooney and co. gave an excellent variety show to a fair house.

Murray and Murphy in Our Irish Visitors, 27th, kept a good-sized house in a roar.

J. S. Murphy in Kerry Gow, 5th; Nobody's Claim, 12th.

LAWRENCE.

Opera House (T. A. Sweeney, manager): The season opened August 28, with Pat Rooney, A rousing audience greeted his appearance. The people roared, laughed and applauded, and it was universally said to be the best co. ever brought here by Pat Rooney, which is saying much.

Item: The ushers at the Opera House have been neatly uniformed.

HOLYOKE.

The Parlor Match co. proved too much of a match for our staid and steady theatre-goers, and the few who remained till the close, were disappointed at the denouement. A small audience greeted the co. which may account somewhat for the nerveless action displayed. Miss Yeamans assumed her part vivaciously, and in some respects recalled to mind Lotta or Maggie Mitchell. Bright, active and pretty, with a good voice, she should become a leader in some other role.

Items: Pat Rooney's co., 3d; Emma Thursby, 7th; James O'Neill in Monte Cristo. 8th; Zozo, Magic Queen, 11th and 12th.

NEW BEDFORD.

The regular season at the Opera House opened 2d, with the T. P. W. Minstrels. Large house. Parlor Match, 4th. This will be the first appearance here of the Parlor Match, although Jennie Yeamans, who is starred is an old favorite with our people, and has never yet appeared to anything but a full house. Manager Omey tells me that already some twenty attractions are booked for September.

Elmer J. Cornell (Topsy Venn's husband) gave me a pressing invitation to take a cruise with him in his handsome yacht, the *Yankee Maid*, and but for a fatal tendency I have of fooding the fishes, would gladly have accepted the kindness. Mr. Cornell says this is positively his wife's last year on the stage; that she is weary of it, and would not have joined the Excelsior Folly co. this year only that the terms offered were so liberal that she could scarcely resist. When Mr. Cornell returned from his tour with the Furnished Rooms co. it was feared by his friends that he was going into a decline, but now he is as sun-browned and hearty as the merriest salt that roves the sea.

FITCHBURG.

Opera House (F. A. Currier, manager): The house was opened August 28 for the season with, Lester and Williams' Parlor Match co. as the attraction. Fair house. Co. good.

SALEM.

August 25, Murray and Murphy pleased a fair house which would have been much larger had the weather not been stormy. For the kind, Irish Visitors is certainly very funny and goes with a bang. Support above the average. The play seems to be Muldoon's Picnic and Our Summer Boarders combined and sifted.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The season opened August 27 with Pat Pooney's comb. Large house and good show. Tin Soldier, 19th; Kate Claxton, 23; Annie Pixley, 28; Dalys Vacation, Oct. 5.

MILFORD.

Opera House (George G. Cook, manager): Gustavus Clarke and co. opened the season here 31st and will stay through the week with a repertoire as follows: Monday night, Monte Gristo; Tuesday and Wednesday, New York After Dark; Thursday, A Regular Fix and The Seamstress of Paris; Saturday, Peep o' Day. Prices fifteen, twenty-five and thirty-five cents. Mr. Clarke played here last season to one of the largest audiences ever assembled in the house, as was noted in THE MIRROR at the time, and he was the first to introduce low prices here; but it is an open question whether any co. can play here a week with profit. The oldest inhabitant recalls the time when cos. were wont to remain for one, two and three weeks, but of late years we have been classed with the one-night towns, and with the exception of the Equine Paradox Mr. Clarke is the first to venture a longer stay than two night.

LOWELL.

Music Hall (W. D. Quimby, manager): Lester and Williams, in A Parlor Match, opened their season here August 26 and 27, giving a very smooth performance to large audiences. Jennie Yeamans is the life of the piece, and her songs and dances were repeatedly encored. A couple of new bits are introduced in the second act which are side-splitting—the tapping of a safe by Old Hoss and the Telephone. Professor Bristol's school of educated horses began a week's engagement 31st, to a crowded house. J. J. Dowling, 7th and 8th; Ten Nights in a Bar-room, 9th and 10th; Kiralfys' Around the World in Eighty Days, 14th and 15th; Banker's Daughter, 16th; Charlotte Thompson, 18th; Wages of Sin, 24th and 25th.

People's Theatre (Webster and Jones, proprietors): The following people opened August 31 to good business: The Brantfords, Aldine Sisters, Sells and Young, Master Hiram Kelley, Sadie Lorraine and Brown and Kelly, concluding with Muldoon's Picnic.

Items: The Parlor Match co. were given a swell lunch after the performance August 27, by A. V. Partridge, proprietor of the Merrimack House, and Manager Quimby, at which several well-known society lights were present.—Pat Rooney had a well-filled house at Huntington Hall, 29th.

MICHIGAN.

DETROIT.

The Pinafore performances at Brighton Beach and Callender's Minstrels at the Manhattan continued all the week and drew immensely. Particularly noticeable was the large attendance of excursionists. The proprietors of both resorts, especially the Brighton, have reaped great benefit in a pecuniary way. Until further notice, they will bang away.

The Stranglers of Paris will be presented August 31, opening week at White's, followed by Burr Oaks.

At Whitney's, The Ivy Leaf received its first representation on August 31. Peck's Bad Boy, 7th, 8th, 9th.

Irish Aristocracy, at the Museum, has proved a decided hit and drawn largely. The last performance was given 29th.

The Egbert Dramatic co., supporting Kate Glassford, is composed of first-class artists of experience—no amateurs—and will play, at dime prices, one, two or three week stands. The headquarters are at Port Huron, Mich. This co. opens its season in the new Opera House, Mt. Clemens, 14th.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): August 14, Fowler and Warmington's Skipped by the Light of the Moon co. to big house. It opened the season here. Gus Williams, 12th; John T. Raymond, 16th, 17th, 18th and 19th; Siberia, 23d.

IONIA.

Armory Hall (K. R. Smith, manager): Fowler and Warmington's Skipped co. played to the largest and most highly pleased audience that Ionia has seen in many a day, keeping the audience in an uproar from the time the curtain arose on the first act until it dropped on the last. Receipts, $250.

LANSING.

Opera House (M. J. Buck, manager): Our season was opened August 26 with a fine first-night house, the attraction being Fowler and Warmington's co. in Skipped by the Light of the Moon. The skit is excruciatingly funny, and the Messrs. Lennox were very acceptable in the roles made famous by Harrison and Gourlay.

Improvements: Mr. Buck has improved the vacation by making some improvements in the house, and he proposes to furnish both good attractions and good audiences, if possible, this season. But one co. a week will be played, and only good cos. will be booked.

BAY CITY.

At present it does not look as though we would have a new Opera House this Fall, though we are certain to have it eventually. It has been definitely settled with Mr. Westover that as soon as the committee who have the business in charge tender him $15,000, he will begin at once to renovate his Opera House. He has already purchased additional ground adjoining, and will expend $20,000, according to the plans of J. M. Wood, of Chicago. This we think will be more satisfactory to the public generally than a new house, as the location is much better than any other spoken of. The plans, when carried out, will make as perfect an Opera House as there is in the State. In addition to the enlargement, the house will be dropped down one floor. The difficulty in pushing right to the front has been that just after the $15,000 had been subscribed, which was about July 1, the mill employes, about 6,000, entered upon a strike, and business has been very much depressed ever since. The committee, from what can be gleaned, think it not advisable to call on subscribers. Mr. Buckley will probably play some cos. at the Rink. I think that the new Opera House will be ready for use about Christmas. It is believed that if the Rink is substituted for a time our public will see the necessity of a good Opera House and come to the rescue. In the meantime the rink will be well patronized, for there are a great many people who never would attend the Opera on account of its being such a fire-trap.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Our season opened August 25 with Fowler and Warmington's Skipped by the Light of the Moon, to a good house. Special mention is deserved by Fred. Lennox as Felix Crackle and Walter Lennox as Obadiah Dingle. They gave good satisfaction. We were favored with George C. Miln as Hamlet, 27th. Good house. He was most favorably received and frequently greeted with applause.

Mated: At the Kalamazoo House, Kalamazoo, Mich., Monday, August 24, after the comedy of the Academy of Music, Rev. Mr. Gould, of the M. E. Church, took a prominent part in a little drama of domestic life, in which William C. Warmington, one of the managers of Skipped by the Light of the Moon, and Virginia Bray, who appeared in the play as Miss Warfield, were the principals. These two were united in marriage in the presence of a number of friends, including Leigh Lynch, late business manager of the Union Square Theatre, New York, his wife (*nee* Anna Berger), Mr. and Mrs. W. W. Fowler, of Niles; Mrs. Charles H. Tompkins, of New York; the Misses McDonald and Fowler, of Niles; Mr. and Mrs. Lloyd Bresse (*nee* Etta Berger), of Grand Rapids, and Mr. and Mrs. E. Butcher, of Jackson. Mrs. Butcher is the mother of the groom. An elegant supper was partaken of by the co. after the ceremony. The bride is a favorite actress. She has been leading lady with Sol Smith Russell for several years. Mr. Warmington is very popular with the profession and the public.

Scotched: Ex-Rev. Miln's agent ordered 2,000 hall snipes from the Flint Journal office. When delivered, the agent insisted that the number was short, and offered to bet $10 to $2.50 that he was right. McConnelly accepted the offer and the bills were counted. They panned out 2,002, and the agent paid his $10 like a little man.

FLINT.

Music Hall (Thayer and Page, managers): George C. Miln opened our season in Richelieu, August 25. Poor house. Mr. Miln is a fine actor, and is fast coming to the front. Atkinson's Peck's Bad Boy, 26th, to fair house. For fun the Bad Boy must be set down as a success.

Personal: George E. Stoddard, of this city, left August 26 to join the Tavernier Dramatic co. at Port Huron. The Tavernier gain is the Flint Rhea Dramatic Club's loss. We wish George success.

CHARLOTTE.

Kellogg's Opera House (C. F. and W. H. Marple, managers): Our regular season opened with George C. Miln in Hamlet, August 26. A not large but very enthusiastic audience greeted the tragedian. Prices of admittance too high ($1 the lowest) accounts for the house not being as large as was expected.

MINNESOTA.

MINNEAPOLIS.

The Summer hegira to the late resorts near at hand has had as depressing an influence upon the regularity of my letters as upon the attendance at the opera houses, which have endeavored to keep open doors through the warm season. During the time of my absence things theatrical have been lively. Openings of two new theatres, play pirates squelched by injunctions granted by the courts, changes of management, Mr. Hooley's heavy investment in Minneapolis dirt, and the opening of the Grand—all tend to boom the theatres and the interests of the managers.

Grand Opera House (J. F. Conklin, manager): Evans and Hoey in Hoyt's laughable Parlor Match was the attraction booked for first-nighters delectation, and as it was here at the fag end of last season many thought the management had made a mistake; but the mistake opened up on the other side. August 20, the house was crowded with a $1,200 audience, and probably 500 people were turned away. The same results were attained on the two succeeding nights, and its jolly comedians went away richer and the audiences merrier when their engagement of three nights and a matinee ended. Of the play nothing need be said, and there isn't much occasion to call for a co. when Evans and Hoey are on the boards, but what they had to support them was good. Sol Smith Russell has always been a prime favorite with the ladies and children and met a large number of the sterner sex, who like clean plays upon the stage. In his new play, Felix McKusick, these same desirable qualities obtain; there is not a line that offends the ear, nor a situation that is in the suggestion of evil, and it is by this freedom from its taint that spoil many plays that Mr. Russell succeeds, more than from any conspicuous ability of his own. His mimetic power is strong and neatly exhibited, and his clearly articulated words make his songs enjoyable to those who appreciate the humor in them. His engagement 24th, 25th and 26th was not attended with crowded houses, but was fairly successful in a pecuniary sense. Opening the 27th for three nights and a matinee we find Milton Nobles and his pretty wife in the former's play, Love and Law. In the first place they struck a "bad spell of weather," as the Gusher would say, and business was rather below the paying line. This was unfortunate, but again it shifts the responsibility from the play, where it really belongs. There are some lines which catch the gods and call forth vociferous applause, but the general impression the auditors take away is one of disappointment; though just why it puzzles me to say. Mr. Nobles himself is cool, breezy and refreshing, and while Mrs. Dollie can't sing very much, she acts sweetly and looks well. The co. is well dressed and seems equal to every demand made upon it. Roland Reed opened 31st in Cheek and Humbug.

Alcazar Opera House: Messrs. Newell and Fielding became managers of the Ideal Comedy co. and were booked to play a number of pieces at this house, which they probably had no right to produce. At any rate the titles on the programme were extremely suggestive. Among the plays were The Private Tutor, another name for the Private Secretary: Joshua Whitcomb and Confusion. An injunction was served during the second act of the former play, and the performance stopped. As a result of all their business, John Fielding committed an assault upon Tyndale Palmer, manager of the Alcazar, for which he paid a fine in the municipal court. Mr. Palmer resigned from the management of the House and the Ideals co., went on and played other plays for which no one asked an injunction. These were The Hidden Hand, 2-15; all of which were produced by a good co. headed by John and Maggie Fielding, and gave considerable satisfaction to good houses. The Hyers Sisters followed in The Blackville Twins, and opened the 24th to rather light business. Their engagement has continued throughout the week, and has been marked by the excellent singing of the stars and the truth to nature of the skit in which they appear.

The Comique is running its [illegible] and never loses a night during the year.

Uncle Dick Hooley came up here [illegible] bought a corner lot, in the very heart of [illegible] ty-two feet front, for $50,000. It is [illegible] that it is not to be used for theatrical purposes.

The Craig Comedy co. come here 31st [illegible] annual tour and play at the Alcazar.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): [illegible] Milton Nobles co. presented Love and Law August [illegible] 25, 26 and matinee. This excellent co. is well [illegible] and gives a neater and better performance than [illegible] been seen at this house in some time. Good [illegible] The demonstrative applause evidenced the appreciation [illegible] enjoyment of the play by the audience. Mr. Nobles invests the part of Felix O'Paff with a [illegible] speech and action that makes the character very interesting, catching the audience every time. His impersonation of the Italian in the double in the last act was a surprise to all and a most admirable piece of acting. A bright, clever and charming little actress and a pleasing vocalist is handsome Dollie Nobles in the role of the Italian girl, Ritta. She certainly made a hit, playing the part in a manner that captivated her audience. George W. Barnum gave an exceedingly fine and artistic impersonation of the Italian, Conti, a difficult role. In make-up, dialect and action he was simply perfect, and met with great favor and applause. Frank E. Aiken and John W. Blaisdell are thorough good actors, and well played their roles. Tilly Barnum as the Irish maid, Kitty, has a fine brogue and is a feature. Isabel Waldron and Mary Davenport finely sustained their roles. Charles R. Warren was good as Cockney Jim. Sol Smith Russell, in his new drama, Felix McKusick, 27th, 28th, 29th and matinee, drew large houses. Mr. Russell is inimitable in his line of characters, and is a great favorite with the St. Paul public. As Felix McCusick he met every expectation, and made the character very droll and interesting. There is a neatness and finish in Mr. Russell's acting that appeals to the intelligence, and is recognized with hearty applause. Miriam O'Leary was very pleasing and attractive as Nancy Potts, admirably playing the role. Frank Lawton makes Billy Danger a feature. Fred. J. Wildman is a good stage manager, and does Salvation Jim in good style. Lawrence Barrett opened his season here 31st, and will remain a week. Olympic Theatre will open the season with the "Ideal Specialty" co. week of 31st.

Items: The Joshua Whitcomb co. passed through the city 23d, also Harry Miner's Silver King co. 24th.—The Lawrence Barrett co. have been in the city during the week, busily rehearsing and passing the evenings pleasantly at the Opera House.

DULUTH.

Grand Opera House (Munger and Markell, managers): Sol Smith Russell, August 22, in Felix McKusick to a splendid house. It seems a pity that Mr. Russell could not get a really strong play. This one is about on a par with Edgewood Folks. C. R. Gardner, in Carl, and a String of Buttons, 24th, 25th and 26th, to [illegible] business.

RED WING.

Casino Opera House: The Silver King August [illegible], drew a good house and gave excellent satisfaction. The co. is first-class in every respect. J. T. Brien, as Wilfred Denver, and Helen Blythe, as Nellie Denver, made great hits. The rest of co. are each entitled to great credit. C. W. Roberts is in advance, which will ensure the success of the tour. Hyers Comedy co., 1st, 2d, 3d.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Sol Smith Russell delighted a large audience with Felix McKusick, August 22.

MISSOURI.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): The opening of the season occurred August [illegible], with the proverbial blaze of glory, and with Miln in Fool's Revenge as the attraction. The house was large, in part as a compliment to the new manager, as Sedalia audiences are loth to take up with new stars. Louise Sylvester comes here 5th, for Fair week; Nat Goodwin, 21st; McNish, Johnson and Slavin's Minstrels, [illegible].

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Gilmore's co. has been playing The Devil's Auction and Zamara this week; the former three nights, the latter the same, with a matinee. The Auction was very well patronized, and the first night of Zamara drew out a good house. The co. is not as good as last season's; still, with the help of the handsome scenery carried, they give an acceptable performance. Nothing after this till [illegible], when Sol Smith Russell opens for two nights.

NEW JERSEY.

NEWARK.

Grand Opera House (Leonard Grey, manager): Caught On, under Harry Miner's management, was produced here on Thursday, Friday and Saturday. It proved to be a failure, and Mr. Miner, with promptness and good sense, brought its career to a summary conclusion on Saturday. The regular season opened on Monday with James H. Wallick in his Bandit King with his famous horses. The play has drawn large houses and bids fair to run for another prosperous season. At the latter part of the week Ezra Kendall in A Pair of Kids.

Newark Opera House (Fred. Waldmann, manager): This place opened for the season with a very large house last week. Allen Walton's Star Combination was the opening attraction. It was a very poor show and did better business than it deserved. This week The Streets of London is drawing fair houses, but the performance is second-rate.

Summer Pavilion Theatre (T. L. Diggens, manager): Last week Wellesley and Sterling's Uncle Tom's Cabin, with the St. Bernard dogs, drew good houses. The evergreen play proved as popular and pleasing as ever. The piece was fairly rendered. This week Favor and Healey produce what they call a new comedy, A Box of Cash; but it has the appearance of an old friend in a new garb. The piece is not well acted, but it has drawn good houses.

TRENTON.

Taylor Opera House (John Taylor, manager): A brilliant opening of the theatrical season, if one may judge from the size of the audience present last evening. A Dangerous Game, a comedy by Sardou, was the attraction, with Mlle. Rhea as the star. The comedy is of the high class and was admirably rendered. The stage settings were new and rich; much finer and more effective than usually seen here. Last night was the first public performance given by this co. this season, yet there were no hitches.

NEW YORK.

BUFFALO.

Three of the four theatres inaugurate their season to-day (Monday). Indications point to a gratifying opening. At the Academy of Music Annie Pixley's new comedy, Eily, is the attraction, to be followed the latter part of the week by M'liss. Kelly and Mason and Baker and Farron divide next week, both presenting new pieces—The Tigers and A Soap Bubble.

A Moral Crime opens the Court Street Theatre and will continue for the week. It will be presented in the most artistic manner. Rosenfeld's Mikado co. is billed for next week.

At Bunnell's Museum the season opens with Montayer's Tourists. At this house the admission has been raised from the regulation dime to fifteen cents.

Considerable improvements have been made in the Academy of Music. Four boxes have replaced the two small ones of last season, and a general brightening of the decorations have been made.

The Court Street Theatre was so thoroughly improved and renovated last season that it only required a general brushing up.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Henry Chanfrau made his first appearance in this city on August 14 as Kit. The house was crowded during the entire week, and the impression made was decidedly favorable. The co. supporting did fairly well. Odel Williams, as the Judge, carried off the honors. He dressed and acted the character to perfection, the silent working of his features speaking louder than words. This week, In the Ranks. Mattie Vickers, 7th, week.

Grand Opera House (P. H. Lehnen, manager): John W. Ransone appeared in Across the Continent the last three nights of past week to very light business. Mr. Ransone is a very neat dialect actor, but he will never make his fortune with this play. House closed this week.

ALBANY.

Museum (Jacobs and Proctor, managers): The season was opened on August 24, with In the Ranks, to an immense house. The occasion was also the opening date of the In the Ranks season, and a very large business was done throughout the entire week. The co. is a fair one, and the scenery is as effective and elaborate as any of the former productions. The Romany Rye is the attraction for the current week.

Central Theatre (Peter Curley, manager): The formal opening of the house occurs on Monday night of this week with Constantine and Lansing's Female Burlesque co. for the bill.

Dot: The Leland will be re-opened for the season on Monday next, Baker and Farron being the attraction.

HARLEM.

Mount Morris Theatre: The regular season at this house was inaugurated on Monday evening, August [illegible] The theatre, during the Summer season, had been entirely remodeled and renovated. Henry Chanfrau, as Kit, the Arkansas Traveler, was received with an ovation which he well deserved. Sarah Trenchard, as [illegible] Redding, the heroine of the play received rounds of applause. Frank Allen, as the villain of the play, [illegible] the character to perfection. A large audience [illegible]

(CONTINUED ON EIGHTH PAGE.)

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HARRISON GREY FISKE . . EDITOR

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***The New York Mirror has the Largest Dramatic Circulation in America.*

To be Considered.

There are two powerful influences constantly operating upon the representative men of this country, narcotizing or stimulating them to a degree which must affect essentially the business, literature, profession and all classes whose motive power is the intellect. The agencies so potential to which we refer are spirituous liquors and tobacco, which dominate all societies and gatherings of men in our vast commonwealth. Their use in one form and another, by no means in all cases as objects of censorious comments, is universal and must necessarily enter into the consideration of American life and its cerebral machinery.

The book, the railroad, the exchange, the drama are more or less conceived in the presence of the pipe or the goblet.

A whole class of our population are the avowed disciples of Gambrinus, and if the old saying holds, "Who drinks beer thinks beer," we might expect to see the quality of the famous lager in all the events of the day, festive, social, business, character and arts, in which such devotees engage.

By many critics it is asserted that the very passages inspired by gin in Lord Byron's "Don Juan" can be pointed out by themselves.

We are not now dealing with the intoxicating property of the fluids so largely imbibed, but to regard them as a hygienic or food contribution to the brain and the vital forces.

In one aspect an acute writer asserts that curious observers may notice that with the introduction of spirituous liquors a visible change has come over our popular literature. The sonorous style, the rounded periods, the elegance of diction which characterized former centuries have almost disappeared. We have instead the impertinent flippancy, the current slang, the repugnant familiarity of the "fast writer."

It is asserted, as in the case of Byron, that a literary adept may trace with certainty from among a pile of journals which of the articles have been written under the influence of alcoholic as distinguished from purely fermented beverages. The philosophy whereof is claimed to be that the liquors produced by fermentation are frequently beneficial and generally innocuous, used temperately, for fermentation is a perfectly natural process. On the other hand, the drinks more or less adulterated, produced by distillation, are intoxicants, wearing away at once both body and mind.

We venture the proposition that an inquiry into the beverages employed by Shakespeare and his contemporaries estimated in their influence as compared with the tipple of the modern playwright would probably verify the views we have set forth.

The New Era.

The most resonant and subtle voice heard upon the American stage during the present era, was undoubtedly that of the great French actress Rachel.

It combined the boom of Forrest with the serpentine sinuosity of the elder Booth.

In heroic passages it rolled in a heavy undertow—and as passion ascended cutting its way to the surface and flashing its edge like a sword of the Damascus temper.

In middle tragedy as in the beguilement of the podesta in Adrienne Lecouvreur her approach was that of the stealthy tiger in the jungle—her pose that of the favorite household cat.

In comedy there was an indescribable pulsation rippling with delicate laughter or murmuring in smiles. In martial recitals, such as "The Marsellaise," her voice vibrated as might a war-drum in action at the head of the field.

Rachel belonged essentially to the classic school; all her tones, movements and attitudes partook of the curve of beauty and the pose of statuary; but withal and whatever the guise, her vocalization had the supreme penetrative quality and significance which strike deep and arrest attention.

Her elocution as well as her acting commanded a wide range, distributing light and shade in most effective contrast and succession. It is in this multiple power that we look to see the American stage most successful.

The presence in our theatrical performances of the diverse nationalities, Russian, Polish, Italian, Hungarian, German and others, will help to accent our language and give piquancy to delivery.

This versatility of utterance cannot fail to impart to the American theatre a variety of subjects, intonations and gestures, such as have been known on no other stage in the world.

There is no limit to the possibilities of a drama conceived under such circumstances and rising from its cradle adorned with prismatic colors that fall upon it from every quarter of the sky.

And the demands of such a drama can only be met and satisfied by the creative prodigality and fertility of men of genius. The day of the playwright, the mechanical scene-sawyers, is passing away, and the true dramatist, with a living soul in his bosom, must take his place.

The Actors' Fund.

Last Thursday eight new applications were passed upon favorably, and one was rejected as unworthy. Expended for relief during the week ended Saturday, August 29, $95. The funeral expenses of George Burt and William Carleton amounted to $95.

New members and annual dues paid in: Newton Gotthold, Raymond Holmes, Robert W. Smith, Agnes Proctor, Wright Huntington, Ed. Chapman, Drew A. Morton, with a donation of $3; William F. Johnson, Kate Blancke and J. J. Wallace, of San Francisco, donation of $10.

Mr. Wallace says that a big Fund benefit is being successfully agitated in San Francisco, and that something worthy of that important theatrical centre will certainly be the outcome.

The first regular monthly meeting of the Trustees will be held on Thursday, Sept. 10, at 2 P.M. The Executive Committee will meet an hour earlier.

Personal.

FLORENCE.—Above is a portrait of W. J. Florence, who, with his ever charming wife, opens a Fall season at Daly's Theatre next Monday night.

KEENE.—T. W. Keene has four Shakespearean plays specially mounted and costumed.

CAZAURAN.—A. R. Cazauran reads his new play to Rose Coghlan this (Thursday) afternoon—if the weather is cool.

MURTHA.—Frank Murtha has secured the management of the New Windsor Theatre. He is to be congratulated.

WARNER.—No arrangement has been made as yet by Manager Stetson with Charles Warner for the appearance of the latter in this country.

BARRETT.—Lawrence Barrett will produce The Wonder at St. Paul on Friday night, September 4, appearing for the first time in the leading role.

MULLE.—A prominent business man guarantees Ida Mulle's six weeks' contract with Sydney Rosenfield. Also that of her husband, Benjamin H. Tuthill.

DURANT.—C. W. Durant arrived from the Adirondacks yesterday. He was called away through a part of his hotel property there being destroyed by fire.

HOOPER.—Anne Hooper, daughter of Mrs. Hooper, the well-known Paris correspondent, will be leading lady of Campbell's White Slave company this season.

THOMPSON.—Captain Alfred Thompson has made several alterations on the Star stage. He has been working very hard, and has not had a day's rest since the first of the year.

DOLARO.—Selina Dolaro will play the opposite part to Minnie Maddern in Andrea at the Lyceum, when that piece is produced. It is a character especially suited to her talents.

BLOCK.—S. S Block has been engaged for a strong part in For a Brother's Life, J. M. Hill's new play. He believes that he has at last found an opening suited to his abilities.

KARRINGTON.—The managers of The World are highly pleased with Frank Karrington's acting of Harry Huntingford, and he has been offered the leading role, Sir Clement.

KELCEY.—Herbert Kelcey arrived in the city on Friday last from Chicago, accompanied by his wife, Caroline Hill, and the two have taken their regular place among the Broadway promenaders.

HILL.—J. M. Hill went to Buffalo on Saturday to be present at the opening of A Moral Crime at his Court Street Theatre. The play was a decided "go," and Mr. Hill returned to the city on Tuesday.

OWENS.—John E. Owens has abandoned his proposed starring season. If able to make the journey, he will spend another Winter in Charleston. From a private letter it is learned that Mr. Owens has left his bed and is much better.

BARLOW.—Billie Barlow seems to have taken Miss Martinot's example in the matter of accidents. She selected last Saturday's matinee as a fitting occasion to slip on the stage and sprain her foot. She was able to appear in the evening, however.

PERUGINI.—Signor Perugini, who sang at Marlborough House before the Prince and Princess of Wales, as well as several other members of the nobility, several weeks ago, was recently presented with a beautiful gold-headed cane by the Duke of Edinburgh.

HARRISON.—A portrait of Alice Harrison, with her hair and face made up as Yum-Yum, appears on the first page of this week's MIRROR. The creator of the part in America, competent critics say she is yet to be excelled in it. Miss Harrison forsakes The Mikado to star in a musical farce-comedy called Hot Water.

GODOY.—Adele Godoy, who has been abroad for two years, pursuing dramatic studies, has returned to her home in this city. Miss Godoy is an accomplished linguist, and while in Amsterdam, where she graduated from the Royal Dramatic Conservatory, she appeared in small parts with the Royal Dutch Dramatic Company of the Netherlands, and won flattering notices from the press and management.

Adelaide Moore's Coming Tour.

"Miss Moore will open her road season on Oct. 5, probably at Richmond, Va.," said Jerome Eddy to a MIRROR reporter. "She will be under the management of her brother, W. B. Moore. A Fall and Winter tour of the South is proposed."

"What will be her repertoire—anything new?"

"Miss Moore is now reading a new play. The name of the author is kept secret. Her repertoire will consist of As You Like It, Romeo and Juliet, The School for Scandal, Twelfth Night, The Hunchback, Lady of Lyons, and possibly the new play. The company will be engaged with a view to their experience in Shakespeare and the standard drama. The company will number fourteen people, headed by the star and a Mr. Bennett, whose full name I cannot recall. He was for two years her leading man in England, and has quite a reputation in the provinces. A feature will be made of the costuming of the plays, which will be very elaborate, as there is plenty of financial backing to the tour. All the details of the mounting will be carefully attended to. Miss Moore is pleased with her New York season in the main. She thinks the critics might have dwelt less upon her faults, as they conceived them, and more upon those points which were in her favor. Still, she is more pleased than otherwise with her metropolitan debut."

The Agencies.

By slow yet sure degrees the theatrical profession is beginning to see the light of day behind the clouds of fear that have been placed before their eyes by the Agencies which hang on the body theatric as a leech clings to its its prey. That they are commencing to realize that no harm can come to them from the manly course of telling of the wrongs that have been inflicted upon them by these concerns, and shaking them off forever, is a source of great gratification to those who look forward with pleasure to the day when the entire profession shall be free.

"You may say what you please," said an actor whose face is a familiar one to most theatre-goers, "but the work is going on and gaining more ground every day than it would be possible for you to imagine. I am almost more of a manager of late years than an actor, and can say nothing for myself; but I tell you that I shall rejoice when I am not compelled, as I have been, to go to these Agencies to get my men. The Actors' Fund should be the means of redemption, and I am glad to see that they are taking active steps in the matter. If money is to be spent for the getting of an engagement, who, at least of those in the profession, can object to its being put where it will do the actor himself good should accident or sickness place him where the money he would almost throw away would be invaluable?"

Although the names of the managers and actors who have taken advantage of the Registry in the Fund can not be given, it is stated that quite a number of very profitable engagements have already been made and that fully 500 actors and actresses have already responded to the circulars sent out on which to inscribe their names, addresses, business and capabilities.

A prominent actress recently related the following account of her experience with an Agent:

"I was out on my regular starring tour a few seasons ago, when I was suddenly placed in an awkward position by the absence of my leading man. I sent to New York and a day or two later my man from the Agent presented himself. He looked well enough, but what an actor was he! Ye gods, how angry I was! He could walk across the stage all right, but his stride was something terrific. He could be heard, but what a voice, and how he did manage to hide the meaning of his lines! He was rather good-looking, but when he tried to put an expression into his face, it reminded one of the parrot and the monkey who had that great time we read about. It would have been laughable if it had not been so disheartening. I managed to get along a little while with him, and then I quietly let him go. Once again during the season I was placed in a similar predicament, and sent again to the Agent, Do you imagine he sent me another man?

"No, indeed! It was the self-same 'Actor,' quoted, and with a capital A. I sent him back again. How the thing occurred I do not know, but once again I needed a man, and the Agent sent me this man a third time. I was very weary by this time, and did not attempt to disguise my feelings. Now, do you know what that little incident I am relating means? It means that that incompetent man paid much more than his fellows? Were there no other actors about that office waiting for an engagement?"

In talking of the Registry recently, Harry Miner said:

"I consider that the Actors' Fund belongs to the actors, and for that reason I am greatly in favor of this move. Why should there not be a Registry? What is the Fund there for! Is it not the property of the profession, and if any money is to be paid out why should it not go to the Fund? The actors are simply putting it into their own bank. The Fund rooms should be the grand office of the profession—a sort of general depot where all might meet and make arrangements for the common good. There is no Potter's Field now for the profession, and when they are ill what body is more willing to help and aid them than the Fund?"

Agnes--Andrea--Anselma.

"It is not true," said Steele Mackaye to a MIRROR representative the other day, "that the play, In Spite of All, which is to be produced by Minnie Maddern at the Lyceum Theatre on Sept. 12, is taken from Agnes Ethel's property; nor is it founded on that play. Whatever there is used in this new production that is taken from Andrea, is so used with the consent of Miss Ethel.

"Now, as for certain statements regarding the manager of Mme. Janish, who, it was reported, had stolen a march on me in attempting to play Anselma on Monday night. For a long time Mr. Gardner was in negotiation with me to present the play and his star at my theatre. It was his proposition to do so, and, provided we could have made agreeable arrangements, it most undoubtedly would have been put on here. However, before we began to settle matters, I asked to be allowed to read the play that he was going to put on. To this he would not consent. Now, it is not my way to buy goods without knowing just what they are. Consequently I refused to let Mr. Gardner have the theatre. Since then I have heard that the play was Sardou's Andrea. I have known all along that he intended producing the play on Monday night, but I made no hurry whatever to put it on ahead of him. I wanted to give him every chance to do it first, and if his production had been a more artistic success than my own, I'd have taken off my hat to him.

"Another statement I would like to contradict," continued Mr. Mackaye, "is one to the effect that the workmen at the Lyceum Theatre have not been paid for their services. Nobody has ever labored here who has not received his compensation. It was Horace McVicker, who was connected with Miss Maddern's engagement, and who made a contract and then failed to pay his workmen. As soon as we were made aware of this fact, we got rid of Mr. McVicker and paid the men ourselves. When In Spite of All is put on the stage I think it will be a great surprise to most theatre-goers, for Miss Maddern has a part that fits her abilities most wonderfully."

Mme. Janish was restrained from producing Anselma at the Madison Square Theatre on Monday night last. The hearing in the case was to have come off yesterday, but was postponed until to-morrow, so that it is yet very doubtful whether the play will actually be produced this week or not. The injunction was granted on an affidavit made by Mrs. Agnes Ethel Tracy.

In this statement Mrs. Tracy claims that she went to Paris in 1871 and engaged Victorien Sardou to write a play for her. He did so, signing a contract with her by which he was to write the play in four acts and give her right to translate and play it in America and Australia, where it would be her exclusive property forever. He reserved to himself, however, the right to produce the play in Europe, although not until three months after Mrs. Tracy had presented it in America. The plaintiff claimed further that the play was produced at the Union Square Theatre in September, 1872, where it was known as Agnes.

Subsequently the drama was produced in France under the name of Andrea and was printed. This latter act was wholly unauthorized by Mrs. Tracy, and this she claimed was a violation of her proprietary right. At present she was about entering into arrangements with Kate Claxton to allow the latter to produce the play for $5,000. This transaction could only be accomplished if Mrs. Tracy could insure Miss Claxton her right to the play.

It is claimed by the other side that Mme. Janish has no desire whatever to injure Mrs. Tracy's interests, but that the latter's contract with Sardou only gave her a lease for the United States and that the publication in France, by Sardou, while the latter may not have "meant to do it," still dedicated it to the public and made it a free piece of property.

Death of Alexander Fitzgerald.

Another of the old school of actors, Alexander Fitzgerald, died at St. Vincent's Hospital on Monday morning, and was interred in Calvary Cemetary Tuesday evening. The deceased had been in poor health for several years, and his death was not a great surprise to his friends. His last hours were comforted and smoothed by the kindly offices and steadfast friendship of Samuel Colville. The deceased made his first appearance on the stage in 1852, at the National Theatre, Cincinnati. He was a favorite with Bowery audiences of 1855-6-7. In 1858 he went to Australia, where he supported Avonia Jones. It was here that he met Mr. Colville, and was engaged by the latter as leading heavy man, character actor and stage manager. When Mr. Colville returned to the United States. Mr. Fitzgerald accepted an engagement as leading support to Barry Sullivan, and remained in the colonies for several years, returning to New York in 1869. He was prominently identified with the late Ben de Bar in New Orleans, and afterward made a brilliant record for stage work, both as actor and stage manager, with the original production of The Danites, and also One Hundred Wives.

When Samuel Colville put Taken from Life on the road, he engaged Mr. Fitzgerald as his stage manager. The successful production of that melodrama at Chicago was largely due to his extensive knowledge of stage business and requirements. He remained in Mr. Colville's employment up to his death. Quite a number of professional friends viewed the remains while lying at Slevin's undertaking establishment, and several floral offerings were placed on the casket. Among them was a beautiful cross from the captain of the supers of the Fourteenth Street Theatre, accompanied by a card bearing "From one who remembers the Duke's motto." The remains were followed to the grave by Samuel Colville, John F. Poole, Mrs. John Donnelly and daughter, Thomas McGuire, M. J. Jordan, Mark Price, Frank Farrell, Wesley Rosenquest and several other professional friends.

Letter to the Editor.

A MISSTATEMENT CORRECTED.

BRANFORD, Ct., August 31, 1885.

Editor New York Mirror:

DEAR SIR:—In reference to my recent troubles, exaggerated accounts of which have reached the public, a New York daily paper of last week contained the statement that I had been sentenced to imprisonment.

Will you kindly permit me to say through your columns that the statement is not true. Yours truly,

O. H. BARR.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Bartley Campbell is getting to be quite a card as a maker of footlight speeches. He regaled us with two on the first night of Clio, and since then vociferous admirers have called him before the curtain to utter a few words of acknowledgment. One night last week Campbell stood in the lobby talking with Billy Crane and some friends when the curtain fell on one of the popular situations in the spectacle at Niblo's. Suddenly he became aware that the house was calling for him. Impulsive, as usual, the dramatist thrust his crush-hat into Crane's hand, dashed down the side aisle of the orchestra, nimbly leaped upon the stage and there had his say. It was hard to tell whether the audience enjoyed the acrobatic exhibition or the speech most. They applauded both enthusiastically. Anybody who knows Campbell's stature will agree with me that in thus mounting the stage at Niblo's the tall playwright achieved that which no other author in this or any other country could possibly do. On Monday and Tuesday nights, at the Fourteenth Street, Campbell again appeared in a similar capacity, and I do not exaggerate when I say that his informal monologues were productive of genuine enjoyment.

Fred. Ross was engaged some time ago by George Blumenthal to play in A Russian Honeymoon. He was given a check signed by that young manager's father in payment of his first and only week's salary. Mr. Ross informs me that when presented at the bank the check was refused payment, the officials informing him that the elder Blumenthal, although keeping an account, had given orders that the checks issued by him to liquidate his son's salary-list were not to be honored. When seen by Mr. Ross, Blumenthal *pere* merely remarked in explanation that "he was tired of spending money for his son's managerial operations." The recital of this little episode may serve to enlighten prospective members of Mr. Blumenthal's new Russian Honeymoon combination, and for that reason I give it publicity.

* * *

Captain Thompson has finished the libretto for the new comic opera, Pepita. Solomon is writing the music at odd times. Thompson says some of the numbers are capital, while others he has had to reject as unsuitable. He thinks that Solomon's scores would all be better if a similar *espionage* had been observed by his previous collaborators.

* * *

Farcical journalism and burlesque newspapers may be all very well in their way. There are always plenty of people willing to invest their pennies in trashy reading matter, just as children squander their coins on trashy sweetmeats, and so daily papers like one of this order that has recently achieved some success in this community will doubtless continue indefinitely to enjoy the favor of patrons of literary rubbish. But the line should be drawn somewhere, and I think one of the places to draw it is when the morning journal in question publishes bogus interviews with actors and actresses which make them appear in an asinine character, and bogus news articles which place the names of well-known members of the profession in questionable and scandalous proximity. To feed the craving of its readers for sensation and insinuating tittle-tattle the paper in question frequently links the names of respectable persons connected with the musical or dramatic stage in a disgraceful manner. The house above all others which most suffers these attentions is the Casino, whose officers and employes from the managers down to the chorus have at divers times been treated to doses of this unpleasant description. Of course comic opera or burlesque theatres most engage the notice of the petty tattlers of the penny press, but it is highly unjust that these places, which are respectable as any other kind, should be injured in reputation and given a bad fame. I am surprised to learn that the sources of information upon which the scandal-making papers depend are the women of the chorus, who are, it seems, sufficiently dishonorable to be treasonable to the interests of their employers by feeding reporters with spicy tid-bits, the most of which are made out of whole cloth. Mr. Conried is a strict disciplinarian and he justly believes in making and enforcing good rules. While he is about it Mr. Conried would do well to remind his people that this species of gabble is in violation of the simplest principles of professional courtesy.

Conried's German Contingent.

Heinrich Conried, although prevented from going to Europe just at present on account of his work at the Casino, has not given up his intention of bringing over several prominent German artists to this country during next season.

"I expect to leave for Germany and Austria as soon as my business here will allow me to go," he said the other day, "but for all that I have already completed almost all my arrangements for bringing to this country Herr Friederich Mitterwurzer and Mme. Charlotte Wolter, the Countess O'Sullivan. The first-named will probably come some time in December. He is the leading actor of the Imperial Court Theatre, Vienna, and has a large repertoire. He will appear at the Thalia.

"Regarding Mme. Wolter, she will probably also appear at the Thalia Theatre, but not before March, and even then she will only give twelve performances, one every other night. With Sonnenthal, whom I shall bring over in 1887, will come a full company and Fraulein Josephine Wessely, his leading lady."

Caught On's Collapse.

"Caught On was a very flat failure," said Charles Barton, of Manager Miner's staff, to a MIRROR reporter.

"But Manager Miner had great confidence in it."

"Yes; he had been led to believe that it would be something great. But the first 'dog' we encountered in New Jersey sickened and died. The audiences would not sit it through. When we reached Newark I asked Mr. Miner to come over and see the performance. He took in the situation, and decided to close up at once. It would have been ruinous to put on the piece at the Square, and so A Brave Woman is given an opportunity to put in a second week in New York. Mr. Miner was misled by an assumption of great faith by some of the principals in the company. It leaked out that one of these principals had two contracts in his pocket—the second contract to discount the failure of Caught On, which he privately predicted."

"Is Mr. Miner much of a loser?"

"Well, he had received $1,500 from the Macy firm for the advertising which a certain scene representing their store would give them. He has refunded the money. He has compromised with some of the company who were under contract. The company had rehearsed four weeks. Rather rough, isn't it?"

Shook and Collier's Interests.

"It's an old story," said J. W. Collier, in an interview the other day, "that the Union Square Theatre is still our property, and that it has only been leased by J. M. Hill from Sept. 7 to May 1. On the latter date we again take possession. This season Mr. Shook and myself have two companies on the road, Storm-Beaten, which opened at the Grand Opera House on Monday night, and is now doing a business which gives us every hope that the season is going to be a prosperous one, and A Prisoner for Life, which follows at the Grand Opera House next Monday night. The principal actor in Storm-Beaten is E. K. Collier, and he is the only actor now living who, in my opinion, can take John McCullough's place. For A Prisioner for Life we have a very strong company, comprising J. B. Studley, E. L. Tilton, Charles Farwell, William Swinburne, Master Martin, Jacques Martin, M. Hayden, William Quigley, Inez Rochelle, Sara Neville, Henrietta Irving and Emma Sheridan.

"As soon as these two companies are well started on the road," continued Mr. Collier, "I intend to spend a few months in Europe. It will be entirely a business trip, although I am looking to physical improvement from a change of air. If there is any pleasure to be had, I shall have it. My object in going abroad will be to gather dramatic material for a two years' season at the Union Square, and to put myself into communication with the different European agencies, so that I may be kept constantly supplied with whatever I need by merely cabling over."

"When will you begin your season?" asked the reporter.

"In May, 1886. I shall most probably have a stock company, but whether I shall give a sort of vaudeville entertainment or continue with the romantic drama will, of course, depend on the state of public taste at that time. As it is now, I think the appetite for the romantic has disappeared. In all probability Mr. Shook and I will run the Square for five years when we come into possession again."

He Asserts Originality.

Mortimer Murdoch was met by a MIRROR reporter yesterday, and when questioned regarding the rumors that have been circulated to the effect that his play, A Brave Woman, was an imitation of Our Joan, he said:

"There is no truth whatever in the statement. The play has been written some years. It was produced in London at the Pavilion Theatre on March 3, 1879. The only resemblance between the plays is that both the heroines are fisher-girls, but my girl is educated, whereas Our Joan is not.

"The storm-scene, which has been especially praised, dates further back than the play, as it was first introduced by me in another piece thirty-two years ago, and instead of being a copy of a scene from any other source, it is just the reverse, as most of the stage-storm scenes were really suggested in the first instance by mine.

"But I have the satisfaction of knowing that the opinion of the press and public is that none of the scenes representing a storm at sea has succeeded in being so realistic as that in A Brave Woman."

The Kerry Gow Star.

"My season begins on the 21st of this month," said Joseph Murphy, in conversation with a representative of THE MIRROR yesterday, "in Amsterdam, N. Y., our first week stand being the following Monday in Toronto. My company has all been engaged, but if it were to save me from ruin I couldn't give you all their names. Those I recall are Belle Melville, Charles Dade, John Archer, Ella Baker and George Thompson. My manager is William J. Davis and my advance agent William Morton. We will play three engagements here, though I can't recollect the dates, and our time has been booked up to the middle of next May."

"Do you add to your repertoire this season?"

"Oh, yes. I have two new plays which I think are certain to succeed, and I shall most assuredly be seen in them during the season. Their titles have not yet been decided upon. Besides these, of course, I shall give The Kerry Gow and Shaun Rhue."

Farewell, Adonis.

There is at last a definite settlement of the complication which has existed for some weeks between Messrs. Miles and Barton, managers of the Bijou Opera House, and the manager of Mr. Dixey. Manager Miles returned yesterday from Boston, where he went to consult Isaac B. Rich and the manager of the new Hollister Street Theatre, and while he was not disposed to talk, the following facts were ascertained by THE MIRROR from a reliable source.

When Adonis was first successful at the Bijou a contract was entered into between Miles and Barton and Dixey's manager, by the terms of which the latter was to furnish the entertainments given at the Bijou for two years, for fifty per cent. of the gross receipts, Miles and Barton, however, to have the privilege of objecting to any play, opera or burlesque, or any artist they did not approve of. In the meantime Dixey's manager, whose debts and difficulties are matters of common notoriety, made an assignment to his father-in-law, Mr. Rich, of the firm of Rich and Harris, managers of the Howard Athenæum, Boston, to secure the payment of $45,000 alleged to be owing by the son-in-law to that gentleman. Adonis achieved a phenomenal success, but the expenses for company, costumes, souvenirs, etc., were so large that the manager was unable to clear over and above his expenses anything like the money which he is supposed to have made at the terms (fifty per cent.) which he received from the Bijou. It is said that in the entire time the burlesque has been running he has only been able to clear off about $19,000 of his indebtedness to Mr. Rich.

Dates made by Mr. Dixey's manager elsewhere have been cancelled repeatedly, until now Mr. Rich, who is the lessee of the new theatre now building in Boston, steps in and refuses to allow his contract to open his house with Adonis to be cancelled. One of the inducements offered to the capitalists who built it was that it should be opened by Dixey in Adonis. It is not surprising, therefore, that Manager Miles' mission to Boston was without result. He offered Mr. Rich $5,000 to release Mr. Dixey. That gentleman said that were he at liberty to do so he would release him without any bonus whatever, but that he was pledged to the public and the proprietors of the house to open with Adonis.

It is therefore settled that Dixey's 400th performance in New York will be his last, unless by some accident the new Boston house should not be finished at that time. Evangeline will follow Dixey at the Bijou. The music, with the exception of one or two numbers, is all new, and the book has been entirely rewritten. The run of the piece is to be limited to three weeks, unless it makes a big success. If it does not it is more than likely that Nat Goodwin will succeed it in The Skating Rink.

Belasco's Plays.

"My rights in Sybilla, my new play, have just been secured for New York by Lester Wallack," said David Belasco to a MIRROR representative recently, "and the probabilities are that it will be put on after In His Power. As for the English rights, I have transferred them to a cousin of mine, David James, the well known London comedian, who will see that they are protected. The play is entirely original, except that there is a slight suggestion of the French. The leading female role is very strong, and many lady stars will be after it for the road rights after its first production. These I have not yet disposed of, nor will I until after the play is produced here. The San Francisco rights I have already given to Al. Hayman, who will produce the play with either Jeffreys Lewis, Rose Coghlan or Sophie Eyre in the lead.

"Besides Sybilla I have written a society play that deals with American customs and life. The principal character is a lawyer and politician, and a new idea that has never been seen before is in my having a scene of the night before election, when, by a stress of circumstances, the leading candidate for certain political honors is compelled to withdraw. I am now negotiating with a leading manager for the rights. Another little thing I have completed is a skit on lodging-houses, entitled Bubbles, which is full of character sketches, and has one very strong part for a comedian like Nat Goodwin. As there are many pieces of this kind out this year, I intend to reserve mine until next season, when, I feel assured, it will be quite a go.

"Considering that I have been off the stage so long, it is strange that I should receive an offer to star," continued Mr. Belasco; "but I recently received an offer from a manager after he had heard read a play that I have almost completed."

Not All Mikado.

"I wish you would state for me," said William Carleton, in a recent interview, "that The Mikado is not the principal opera that I will produce on my coming tour. The organization has been formed to produce Nanon, as I consider that work the greatest opera comique success of the age, and The Mikado will be more of a secondary issue. That is, after Nanon has run as long as there is any go in it at the Baldwin Theatre, San Francisco, where we open on Oct. 26, we shall put on The Mikado.

"The company I have gotten together is admirably fitted for Gilbert and Sullivan's work; the only special engagement I shall have to make being that of a contralto, who will of course also be utilized in Nanon. My Ko-Ko will be George Denham, who also plays the Marquis Marsillac, and who is now playing the former part for Ford, of Baltimore. Mr. Greensfelder, my Abbe in Nanon, will be seen as the Mikado. Owing to our engagement out on the Pacific slope we will not be back here in New York till next March, when we play engagements both here and in Brooklyn."

A Hatchet Buried.

The feud between Heinrich Conried and Sydney Rosenfeld has at last been ended, and a happy feeling of amity exists all 'round. The translation of Pfingsten in Florenz was not satisfactory to the Casino management; but what was to be done? There was Mr. Rosenfeld swearing he owned, and vowing he would produce, The Black Hussar; wiring despatches from all over the country to Conried, threatening all sorts of publications of Nanon because his name was not on the progaamme, and the soul of Herr Conried was tortured. To all inquiries he would only reply: "All right; I put him in jail." Nevertheless, Rosenfeld kept out.

On Tuesday night the two met in the Hotel Madison, and they proceeded to get hilarious on lemon and seltzer and parted to meet yesterday morning. The same good fellowship existed then, and a contract was entered into by which Rosenfeld is to adapt Pfingsten in Florenz and the new operas by Strauss and Millocker secured by the Casino. It is said, however, that Rosenfeld is bound by the most frightful penalties never to claim any rights in his work whatever, never to come to rehearsals, and never to be interviewed in a newspaper. Judge Dittenhoefer is reported to have said that the contract was a marvel of legal acumen, and was brass-bound, copper-fastened and tin-roofed. Thus all is peace once more between the great comic opera agent and the only American adapter.

The Coming Strogoff Season.

"Mr. Andrews intends making his Michael Strogoff company one of the strong attractions of the season," said Edward Taylor, his business representative, to a MIRROR reporter. "A large amount of money has been spent on new scenery and costumes. The dramatic company is one of unusual excellence, and particular attention has been paid to the selection of a ballet, which will be directed by Signor Baptism Cerutti, late ballet-master of the Metropolitan Opera House, who will present three premieres—the beautiful Brianza, whose dancing at the Star Theatre last season gave so much pleasure; pretty little Adelina Camis and Elisa Carullo. A large number of coryphees and ballet assist. Max Freeman has been engaged for a number of weeks upon a revision of the drama, and is now directing the rehearsals. He speaks very highly of his company.

"Strogoff opens the new theatres in Williamsburg and Cleveland, and has two special productions of two weeks each in Philadelphia and Chicago."

Professional Doings.

—Jay Rial has secured The Broadwinner for California.

—Charley Rice and Commissioner Squire are great chums.

—Will. McConnell, the Brooklyn manager, is suffering from hay-fever.

—Legrand White lays emphatic claim to the proprietorship of Caprice.

—Carlotta Brianza arrived from Europe by the *Labrador* on Monday.

—Aaron Appleton does not go as manager of Lang's Scheming company.

—John Warner will be Rose Coghlan's business manager at a large salary.

—Murry Woods, the clever singing comedian and character actor, is disengaged.

—Edward Sheridan has engaged Agnes Herndon to play Pauline, in Called Back.

—Frank Hall has returned to his first love, Frank Mayo, and goes out as the latter's agent.

—Tony Pastor's company has taken to itself quite a boom on its reopenings at the week stands.

—Harvard Academy at Corning, N. Y., has been refitted with good stage and scenery. It seats 800 and is the only theatre in the city.

—Charles Fox painted the avalanche scene in Lost for Dore Davidson. He is now in Boston painting the scenery for Monte Cristo.

—To-morrow (Friday) night E. A. McDowell's company will open the new Opera House at Olean, N. Y. It will be quite a society event.

—The City Opera House, at Mahanoy City, Pa., is for rent to first-class attractions. It seats 900, and has 10,00 people and tributary population to draw from.

—Edgar L. Davenport had a rather narrow escape one night last week. During the earthquake scene in Clio one of the pillars fell on his shoulder, severely bruising it.

—Mr. and Mrs. Samuel Reed (Marie Bochell) have returned to town after a two months' cruise among the islands of Maine, and are ready to negotiate for the season.

—Arthur H. Percy, who was with the Standard Opera company last season, has been engaged by Sydney Rosenfeld to appear in The Mystic Isle. The company left for Buffalo last night.

—The Academy of Music at Ft. Wayne, Ind., has been entirely refitted and has a full stock of scenery. The house seats 1,200 and the stage is 30x30. Manager Trentman will share or rent.

—It is authoritatively announced that all negotiations between M. H. Mallory and T. Henry French for a proprietary interest desired by the latter in the Madison Square Theatre, are off.

—Bartley Campbell's White Slave company will assemble for rehearsal at the Fourteenth Street Theatre on Monday, Sept. 7, at 10 A.M. The Paquita company on Thursday, Sept. 10, at the same hour and place.

—Al. Hayman has concluded that going to law is not the best mode of settling disputes, and has effected a compromise with Bartley Campbell. Paquita and Clio will be sent to San Francisco during the season.

—A handsome panel picture of John McCullough, taken before he was stricken ill, and acknowledged by all who have seen it to be the best photograph of the tragedian just as he looked before he was taken to Bloomingdale, attracts much attention in the window of C. L. Ritzmann, the Broadway photograph dealer.

—Louise Balfe is at [illegible] work studying her part in [illegible] she will star. The electric [illegible] the tour will be placed on [illegible] public square in Cleveland next [illegible]

—Walter E. Sims received a [illegible] gram from his father announcing that Buchanan's new play, Alone in [illegible] opened at the Boston Park Theatre to a [illegible] and-dollar house and scored a success.

—The Denison House, at Indianapolis, [illegible] fers special rates to the profession, [illegible] equipped with all modern conveniences, [illegible] is next door to the Grand Opera House [illegible] within one block of English's Opera House.

—Rehearsals of The Comedy of Errors are going on both night and day at the Star Theatre, and Joseph Brooks announces that the play will most positively be produced on Saturday evening in spite of all reports to the contrary.

—Walter I. Brooks, with whom C. W. Durant had signed contract for juvenile part in Favette, is at liberty, having objected to a clause in the agreement which called for the payment of half fare from wherever Mr. Durant chose to terminate his tour.

—Putting on Style, the musical comedy in which John Howson stars, is replete with musical gems. Louise Lester, the prima donna who supports Mr. Howson, has a repertory of fifty operas. Rehearsals are being actively carried on. Miss Wallace has been added to the company.

—The company to support Myra Goodwin and George W. Richards in their season of Sin has been engaged. It includes Thomas F. McCabe, Louis Handley, Mollie Revel, Scott Johnstone, Louise Morse and J. Kelly. T. F. Maguire is the manager, while Frank Hussey goes in advance.

—Robert L. Downing has bought from George Hoey a five-act romantic drama called The Vulture. Frank Willard was Mr. Hoey's collaborator in the composition of the play. Mr. Downing's part is described as "a mixture of Osip and Ingomar." He will not produce the piece until next Spring.

—J. B. Doblin & Co., tailors to the profession, have just gotten in a fine line of Fall and Winter goods of foreign and domestic manufacture. The firm makes a specialty of catering to the profession, over a hundred of the leading members of which are on its rapidly-increasing list of patrons.

—W. G. Fonda, who claims to have "the original Lyceum Theatre company No. 1," has written a letter to the Spaulding Lithographing Company asking for paper of his Geraldine, My Partner, Miles, Hazel Kirke, Young Mrs. Winthrop, Esmeralda and The Galley Slave. Fonda is evidently a real-hearted pirate.

—Max Rosenberg, who was charged with swindling some amateurs, in a Philadelphia police court the other day, insisted that his name was Byron Douglass. He has no claim to the name. The real Mr. Douglass is an actor of excellent standing, and he is much annoyed in consequence of Rosenberg's false statement.

—Manbury and Overton will commence their season with The Wages of Sin at Montreal, Sept. 14. The company consists of Charles C. Manbury, Charles Overton, Fred Sackett, W. C. Deal, Alec Clark, J. H. Hancock, Eleanor Carey, Emma Countiss, Emma Cliffden, Susie Russell, Abbie Pierce and Viola Daly.

—The company presenting A Mad Love at the Union Square Theatre next Monday evening will consist of Joseph Haworth, Henry E. Wehse, H. A. Weaver, Sr., J. W. Pigott, Edwin Cleary, E. H. Sothern, Hall Prescott, Flora May Henry, Carrie Jamison, Charlotte Mussey and G. Langdon. All of the scenery and appointments that tended so much to make a success of the play in Chicago will also be seen here.

—The complete company to support W. E. Sheridan comprises Louise Davenport, Frances Field, Miss Rixon, Helena Bradley, John T. Malone, Willard Brigham, G. Gunn, R. C. Shields, J. J. Hannon, William Lloyd and L. Regnier. Matt Brennan, manager, and Max Zoelner, advance. When Louis XI. is given at its first week stand, Columbian Theatre, Chicago, on Sept. 20, it will be given a wealth of scenery by J. M. Hill.

—Rosina Vokes and her company, under engagement to John Stetson for a tour of the United States, will leave England on the steamer *Adriatic* on Sept. 17. Among the ladies of the organization is one with the suggestively sweet name of Ethel Gulliford. The opening engagement of the company will be at the Globe Theatre, Boston, early in October, the exact date not yet having been fixed. The play will The Parvenu.

—The season of Kate Claxton will begin on Sept. 21, at Fall River, Mass., the repertoire consisting of The Two Orphans, The Sea of Ice and Mrs. Tracy's (Agnes Ethel's) play of Agnes, provided that lady is found able to protect her rights. The only change in the supporting company has been the addition of a Mr. Warren. T. A. Hall, formerly of the Walnut Street Theatre, Philadelphia, will be the manager, and Samuel Alexander the advance representative.

—The following are the names of the company engaged for Arthur Rehan's Night Off, which begins its season at Orange, N. J., on next Monday night: Virginia Brooks, who will play the leading part for two weeks and then be replaced by the Baroness De Rotchkoff; Helen Leigh, Mrs. Clara Fisher Maeder, Miss J. Bright, Harry Otto, Ernest Bartram, Hardie Vernon, Clarence Harvey, J. S. Hoffman and J. B. Mason. P. Connelly goes in advance.

—Joseph J. Holland, godson of Joseph Jefferson and youngest brother of the well-known actor, George Holland, who has been engaged as stage manager of Favette, has just scored a very prominent success in the stock company of the California Theatre, San Francisco, as Captain Crosstree in William and Susan. The local critics unite in praising the artistic excellence of the performance, and claim that it is the best rendition of the character ever seen in this country.

—A company of capitalists, represented by Mr. Sanderson, have leased from Frank [illegible] tha for a term of years, the building on the corner of Fifty-ninth street and [illegible] avenue, known last season as the [illegible] Skating Rink. The structure will be turned into its original use as a [illegible] building, and will be opened in a few months with a realistic exhibition of the naval battle of the late civil war, between the Merrimac and the Monitor. The [illegible] take place on a lake of water.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

to greet Chanfrau and co., and after each act, the star was called before the curtain. Altogether the play was presented in a manner that was highly appreciated.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): These managers, under the direction of Joseph Chenet, and with brass band and other museum features, opened their season August 24 with Lehnen and Bateman's Romany Rye co. There have been no improvements made, but several changes have been made in the staff. The Romany Rye was fairly presented to crowded houses. Helene Adell will present Moths and A Night in Rome during the present week, followed by Douglass White's In the Ranks co., 7th, week.

Items. Apollo Theatre opened 31st, Grand Central opens Sept. 7, and Rand's 11th.—Fred. Seeboyd and Harry F. Wheeler are the lithographers at the Griswold this season.

UTICA.

City Opera House: August 31, for four weeks, Maurittus' Pantomime and Specialty co.

Items: Prof. George H. Stevenson, of Utica, with the Boston Ideals' orchestra last season, has been engaged as flute soloist with the orchestra of the Leland Opera House, Albany.—John Crumley, with Harry Miner in New York for several years, is in town visiting his old Utica friends.—George Reynolds, the comedian, in town the last three weeks, leaves for New York this week.

ELMIRA.

Scraps: George L. Smith, formerly with the Madison Square Theatre, is managing Dan Sully's Capital Prize co. He is the right man in the right place.—It is never too late to do good is what the management of the Opera House thought; hence workmen are now engaged in putting steam heaters throughout the house. A long-needed want is thus supplied.

AUBURN.

Academy of Music (E. J. Matson, manager): Dupres and Benedict's Minstrels (Archie White, manager) opened the season August 27 to a large audience, and gave a good entertainment. Mestayer's Tourists gave great satisfaction to a very large audience, 28th.

Item: Marne Sutton, always a great favorite in amateur entertainments here, has joined George S. Knight's co. She takes the part of Violet in Over the Garden Wall.

OSWEGO.

Academy of Music (John R. Pierce, manager): Nothing last week. Barney McAuley in Uncle Dan'l is the next attraction.

Arena: Barnum gave two performances, 24th, to small business, on account of heavy rain.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): John W. Ransone in Across the Atlantic, August 24, 25, 26, to moderate houses. Ransone in his dialect stories and specialty songs was heartily received.

Casino: Losing business, and is now closed indefinitely.

LOCKPORT.

Baker and Farron open the Opera House 3d with their new play, Soap Bubbles.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Dan Sully's Capital Prize, August 25, to fair business. Cora Van Tassel, 31st, week; The Greed for Money co., 7th; Two Johns, 10th.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Baker and Farron not wishing to appear here so early in the season, changed their date to Dec. 21. Dupres and Benedict's Minstrels, 4th.

Items: Thomas O'Brien and wife have been spending a few days in town. They open in Cincinnati 5th, with the Metropolitan Specialty co., for a season of forty weeks.—Manager Kingsbury has added new scenery and made other decided improvements to his elegant little house.

MALONE.

Arena: Barnum came August 28 and gave a fine exhibition, introducing many novel and startling acts. There was a large house in the afternoon, but business fell off considerably in the evening. Your correspondent wishes to acknowledge courtesies received from the management.

Howard Opera House (Ferguson and Merritt, managers): The house has been closed for the past month. It will be opened 8th by the Stafford-Foster co.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, proprietor): McIntyre and Heath's Minstrels to a $350 house, August 25. Good performance and pleased the audience. Very few chestnuts.

FLAT ROCK.

This popular Summer resort is filled to overflowing with the cream of South Carolina society. Concerts and germans have been in order, but the crowing entertainment of the season was given August 24. The programme included two Dickens dialogues—Mugby Junction and the love scene between Dora and David Copperfield—and the charming little French comedy, A Cup of Tea, by several members of the Summerville Dramatic Club sojourning in these parts. This witty little comedy, judging from the freely-bestowed applause, proved immensely successful. It kept the large audience, which overflowed at the windows and doors, in roars of laughter from the rise to the fall of the curtain. One of New Orleans' fair daughters occupied the director's stand in the orchestra during the interludes.

John Jack and Annie Firmin's Comedy co. appeared at Asheville August 28, in Old Money-Bags, for the benefit of the latter. This co. has been playing successfully at this place for the past two weeks, at low prices, in a round of comedies notably Henry IV., Merry Wives and Romeo and Juliet. They played a week previous at Hendersonville to large houses, and were asked to prolong the engagement. A prominent "native" there, enthusiastically informed your correspondent "that John Jack and Annie Firmin were the best actors in the country; in fact, the best I ever seed, and I've travelled."

Willoughby Reade, the elocutionist, read to good houses at Asheville August 27, and Hendersonville, 28th.

Cole's Circus is billed for 23d at Asheville.

OHIO.

COLUMBUS.

Comstock Opera House (Millers and Okey, managers): The benefit to Messrs. Lloyd, Backus and Okey, Thursday evening, was a grand success. Richelieu was the bill, and was well put on. Mr. Lloyd appeared to good advantage as the Cardinal and Mr. Backus made a splendid De Mauprat. Harry Pease as Joseph and Cora Redfield as Julie did well. House packed. This week Lizzie Evans in Florette, Culprit Fay and Fogg's Ferry. Next, Matlack Celebrated Case co.

Harry Whitney has returned from New York, where he engaged the people for Frank Comstock's Our Goblins co. Mariande Clarke, Lydia Yeamans, F. J. Piton and probably Arthur and Annie Dun will compose the party. Charley Benner will have charge of the properties. They are dated at the Grand week of 21st.

John Hanan, last season with William Stafford, and William Lloyd and Willard Brigham, of the Summer stock co., go with Sheridan.

The Lilliputian Burlesque co., the Rostocks and the Stock co. are the State Fair attractions at the Summer Theatre.

The Hessian Military Band and the Spanish Troubadours are at Schneider's Garden.

This seems to be a good season for benefits. The house was "sold solid" again Thursday night.

Frank Edwards has gone to New York to join Villa's Over the Garden Wall.

P. G. Hull's new song "The Sea Shell" will be out this week.

W. S. Dunnington (Shorty) has left Sells' Circus and will be at Comstock's this Winter.

The Gus Williams Oh! What a Night co. has arrived from New York. They play at Comstock's all week.

The Thompson Opera co. in The Mikado is booked for Comstock's 8th and 9th.

George Nichols' laugh has been photographed and will be on sale at Cook's.

William J. Duffy and W. D. Turner have been working the town this week for Lizzie Evans and Gus Williams.

URBANA.

Bennett's Opera House (P. R. Bennett, proprietor): The season opened August 28 with Dan Sully's Capital Prize with Harry Morris as Fred. Holtz. The attendance was very fair, considering Dr. Welsh's counter attractions. The Doctor gave a free exhibition of lightning tooth-pulling in the Public Square, in which he was accompanied by a brass band and a quartette. He had an audience of thousands. The Doctor organized a small colored brass band here which he will take along with him. Van Amburgh's Circus comes 16th.

AKRON.

Academy of Music (W. G. Robinson, manager): Harry Morris, in Dan Sully's Capital Prize, was greeted by a good house August 27. The production created continuous merriment, but the performance cannot be considered a success when viewed from an artistic point of view, as the star and others comprising the Holtz family were very faulty in the matter of dialect—a very important matter in this piece. Frederic Bryton, 29th, presented Jack o' Diamonds. The drama is replete with telling situations and rivet attention from first to last. Mr. Bryton's masterly treatment of the character of John Diamond won the hearts of all, and the ladies were alternately in raptures and tears over him. Tears were freely and frequently used even by the [illegible] during the more pathetic portions of the play. Recalls were frequent. Mr. Bryton is ably seconded by Sidney Armstrong, who in the character of Annie Dennison fairly divides the work and the honors with the star. If we except Louise Reming as Leonie the co. is a strong one. Fred. Warde, 9th and 10th; Two Johns, 11th.

Items: Shackford Opera co., booked for 4th, cancelled. The wife of Manager Robinson, a lady highly esteemed, is seriously ill.—N. C. Chisnell is resting here. He rejoins Aimee at the opening of her season.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): John Hickon, the Hunchback spy, a semi-military drama from the pen of Theodore T. Rook, of this city, was given August 28 and 29, with Rook in the character of Old Hick assisted (to a very limited extent) by a local cast. The play has merit, which a liberal pruning in some places and fattening in others, will make apparent. The audience did not find this out, however, as we were not supplied with ear-trumpets, and with the exception of Rook's and one or two others, the voices were inaudible. The futility of attempting a performance with amateurs without the most thorough and laborious drill and management, was painfully apparent. The last night's performance, however, was a decided improvement. Dan Sully's Capital Prize, another of the trifling incoherent school of plays, visited us the 26th with some clever people and two good voices.

In the wings: W. H. Sedley Brown, the husband of Henrietta Crosman, is a son of Mrs. Sol Smith.—We are to have the Shackford Opera co. 4th; Fred. Ware, 8th; Keller and Mason, 9th; Wilbur Opera co. (again) 2d; Parlor Match, 25th; Couldock, 29th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Our season was opened on August 28 by Fred. Bryton and co. in Jack o' Diamonds. The audience, though not as large as the merits of the play deserved, was certainly a well-pleased one, and showed its appreciation by rounds of applause. Mr. Bryton and the entire co. were called before the curtain three times. Mr. Bryton is a magnificent actor, and is very ably supported by Sidney Armstrong as Annie Dennison, Jack's wife.

Points: Frank Pitsker, formerly with a Madison Square co., and Charles Richardson have been in the city for the past week organizing a co. to be known as the Richardson Comedy co. and Greiner's Bad Boy. Opened their season on August 29 to a large audience. The co. includes Philip S. Greiner, Kuk Armstrong, Dollie Bardell, Lillie Greiner, Fannie Putnam, R. Wayne Smith, R. T. Renne, J. B. Cooper, O. B. Coleman, John Kearney and Julia Blake.

SPRINGFIELD.

Grand Opera House (Fulley Trump, manager): The Mikado was produced by the Wilbur Opera co. August 28 and 29, and also at Saturday matinee, instead of The Mascotte, as originally intended. The principal characters are in good hands. J. E. Conley, W. H. Newborough, Louise Eissing and Lizzie Gonzalez are especially clever in their respective roles. The duet with interesting mouthing accompaniment by J. E. Conly and Miss Eissing was well sung and loudly applauded. The chorus is strong, and altogether the opera is a "catching" one. Good houses were in attendance at all performances.

Item: Black's will be opened 21st by Estelle Clayton in Favette.

XENIA.

Opera House (J. A. Hiveling, manager): A general cleaning and a few minor repairs are the only improvements at the house, it being comparatively new. The season will be opened 10th and 11th, the attraction being the Little Nuggets Comedy co. followed by the Jolly Pathfinders, 16th.

FINDLAY

Once more to the breach, dear friends. After an enforced lull of several weeks—barring an occasional local blow-out—the theatrical season will open 7th, with Frances Bishop and a strong co. in Muggs' Landing. The Boston Dime Museum has been disporting itself to good houses this week. Willis, of Willis and McGrath, Irish eccentrics, left the co. August 28. W. W. Moore, contortionist (of this city) joined the Museum co. here. He is a clever performer.

OREGON.

PORTLAND.

Casino Opera House: Large audiences attended the performances by the Wallack co., and this despite the counter attraction of a circus. Lady Clare was produced August 17 and 18 and Victor Durand 19th, 20th. In the latter the general excellence of the co. was better seen than in the former. Charles B. Wells gave a careful and correct interpretation of the title role, and proved himself an actor of great force and intelligence. Louise Dillon did quite favorably as Ruth, and Grace Wilson was excellent as Viola. The comedy element was well sustained by Rowland Buckstone, who kept the audience in good humor by his funny playing of the part of Septimus Tubs.

Arena: John Robinson's Circus drew large audiences August 17 and 18. It returns 4th.

Items: Alma Stuart Stanley will produce Paintin' 'Er Red August 31. The co., which is composed mostly of former Casino favorites, is now rehearsing under the direction of Miss Stanley and H. J. Sargent.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Reopened August 31 with Fred. Warde. The World, 7th. The regular schedule prices will hereafter be adhered to.

Library Hall (Fred. A. Parke, manager): Will reopen 14th with Doré Davidson.

Academy (H. W. Williams, manager): Reopens 7th, with Lillie Hall's Burlesque comb.

Harris' Museum (P. Harris, manager): The Helen Adell Dramatic co. played its second Summer engagement at this house last week, to very large business. Moths, One Night in Rome and Our Boys were very cleverly rendered. Richardson's Dramatic co., 31st; Draper's Uncle Tom's Cabin co., 7th.

Chalet Museum (William Chalet, manager): The interior of this house (late Sixth Street Museum) is being remodelled, and the work is being pushed to an early completion. The opening date has not yet been announced.

Tiny Hall left to join the Wilbur Opera co. 26th.

W. M. Babbitt, business manager of the Fred. Warde co., was in town last week.

W. A. Lang, with his "own" dramatic co., will inflict the Southsiders, 8th, with Oliver Twist.

The ushers at Harris' Museum need a "hauling over the coals." They are very impertinent and ill-mannered.

After the 14th we will be down to solid business again. All houses will then be open.

John A. Ellsler and wife are still at Long Branch.

C. W. Couldock will follow Dore Davidson at Library Hall.

Treasurer Sheddon of Library Hall has arrived.

Miss Val. Douglass, of this city, left 28th to join the Bennett and Moulton Opera co. in the East.

Buffalo Bill and his Wild West will be here 21st.

OIL CITY.

The Grand Opera House has been leased by Messrs. Kane and Rogers of the Southside Opera House. They take possession Dec. 1. Until that time they will play the attractions already booked in the Southside Opera House, which has recently been thoroughly renovated and improved generally.

WILLIAMSPORT.

Academy of Music (William G. Elliott, preprietor): A large audience gathered at the opening of the season, August 27. The new drop-curtain was of course one of the principal attractions. It represents a street scene in Venice. The new scenery was also much admired. Mestmayer's Tourists kept the audience in the best of spirits. Barlow-Wilson and Rankin Minstrels, 23d, to standing room only. The singing was excellent, while the comicalities were unusually fresh and funny. Messrs. Wilson, Dougherty, Hall, Barlow, Welby, Goodyear Tierney and Wayne received a perfect ovation. It is a strong troupe and gives a first-class performance.

ERIE.

Opera House (Henry A. Foster, manager): The alterations and decorations are being pushed rapidly to completion, and when finished will impart a very handsome and attractive appearance. The whole interior of the house and lobbies is being repainted and gilded, the prevailing color being a deep maroon, which will be a striking improvement on the old dingy white appearance of the house. The halls, lobbies, etc., are being recarpeted with Chinese matting, and the auditorium with handsome Brussels. The stage carpets will also be renewed. Among the scenery the drop-curtain and the old sets are being repainted, and several new sets will be added. Altogether the appearance of the house speaks well for the new management, and if the coming season is not successful, it will be no fault of theirs.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Our regular season was opened on August 27 by Barlow, Wilson and Rankin's Minstrels to an overflowing house, the audience being select and highly appreciative. This refined organization embraces some of the finest talent upon the minstrel stage, notably George Wilson in his inimitable and side-splitting eccentricities and Thomas B. Dixson, who, as a tenor, has no equal upon the minstrel stage. Hughey Dougherty, that old-time and always pleasing delineator of the negro character, was welcomed with thunderous applause, and greeted upon the streets by many warm personal friends and admirers. Hughey's extemporaneous remarks upon the Russo-English Afghanistan difficulty are, for originality of idea, without a parallel. Among the others who distinguished themselves were Milt. G. Barlow, E. M. Hall and Tiernan and Wayne. The latter, as song-and-dance men, must be seen to be thoroughly appreciated. The sleigh-bell solos, by Messrs. Adams and Casey, were certainly great and brought down the house. On the whole the entertainment was a very decided success, and opened what bids fair to be a successful season for the hall, unless interfered with by the mistaken ideas of economy which were indulged in by the owners, as was the case during the latter part of last season in which it was discovered that it would not pay to cut down the advertising and choke off the press.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Our regular season opened very auspiciously August 31. Lennox's melodrama, Hoop of Gold, was presented, and was greeted by a well-filled house. Beatrice Lieb and Arthur Moulton assumed the principal roles and acquitted themselves in a most creditable manner. The supporting co. is good, and played their respective parts very acceptably. Taking into consideration that this was the first appearance of the co., the play was presented with a smoothness that did credit to all, and was received by the large audience with apparently the best of satisfaction. Jennie Yeamans, in A Parlor Match, is announced for 8th.

NEWCASTLE.

Opera House (R. M. Allen, manager): Our season will open 7th, with the Frederick Warde co., in Damon and Pythias. As Mr. Warde is a great favorite in Newcastle, a large house will no doubt greet him. Kelly and Mason, in The Tigers, 8th; A Parlor Match, 24th; Annie Lewis, in Little Trump, 26th.

Items: C. L. Durbay, of Minnie Maddern co. last season, is here, having assumed the management of the *Courant*, a weekly newspaper.—John Horner, of Topack and Horner, left for Chicago this week to fill dates with his partner.—Robert C. Hudson, advance of Fred. Warde, is in town.

UNIONTOWN.

Opera House (Ewing and Kaine, managers): The handsome and talented young actor, Fred. Bryton, celebrated his thirty-sixth birthday and opened the season at this popular house on August 24, by presenting, for the first time, Clay Green's Jack o' Diamonds, with himself in the leading role. Summer excursions have not all returned, and those who have are not overburdened with funds—two things which, combined with the heat, made the audience much smaller than deserved. What the audience lacked in numbers, however, it made up in enthusiasm, and Mr. Bryton scored a decided hit. His co., although not altogether up in detail as yet, is strong. Sydney Armstrong, as Annie Dennison, is a little faulty in some of her most pathetic passages, her simulation of great mental anguish and distress being somewhat mechanical; but the greatest error lies in the too frequent and violent swaying of the body. Slight modifications in these particulars will make a finished performance. Mr. Bryton was superb, the play admirable, the characters appropriately dressed, and every member of the co. deserving of special mention did space permit. For a first presentation everything worked remarkably well. Mr. Bryton is booked for a return engagement in December, when a full house awaits him. The play is certain to be successful, but, in my judgment, is heavily handicapped with a name. Jack o' Diamonds is a better title for a dime novel than a play of so much merit, and it is a pity that a production of such intrinsic worth should have had such a christening. I have no doubt this contributed in some degree to the size of the audience. It is like an ugly nose on an otherwise pretty woman—you see nothing but the nose made prominent by contrast; and first impressions are not pleasing.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Barlow, Wilson and Rankin opened the season here August 26, playing to a $1,000 house, and giving a much better entertainment than last year. Hoop of Gold co., 5th; C. W. Couldock in Willow Copse, 8th; W. E. Sheridan, 9th and 10th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Annie Lewis, in Little Tramp, opened our season to very good business, August 24, 25 and 26. Dates are rapidly being filled and the coming season promises to be unusually good.

READING.

Grand Opera House (George M. Miller, manager): Mestayer's Tourists, August 24, 25 and 26, opened our season and did a large business. The performance was liberally applauded. Annie Lewis and co., 27th, 28th and 29th to crowded houses. Bandit King, 4th.

EASTON.

During the Summer the Opera House has been repainted and in various ways improved, and will open on 3d, with James H Wallick in The New Bandit King. C. W. Couldock and Carrie Turner are booked in The Willow Copse for the Modjeska, is promised for Oct. 5

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): House will be opened on Friday evening for two nights and matinee by the T., P. and W. Minstrels. The regular season opens 11th with The Banker's Daughter.

Sans Souci Garden (W. E. White, manager): The Milliken Comedy co. closed a fairly successful engagement Saturday evening. This week the Corinne Opera co. play a return engagement, appearing in Girofle-Girofla, Capers and La Mascotte.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the present week are the Lucien Family, William J. Mills, Annie Suits, Prof. Parker and his dog and cat circus, George A. Booker and Maud Leigh. Florence French, W. C. Turner and George H. Wood remains another week.

Items: Drew's Dime Museum opens on the 7th.—W. Eaton Brown, of this city, has been engaged as musical director for Lotta.—Friday night witnessed the grand finale of the Summer's merriment at Shawomet Beach in the presentation of Zisco and Spencer's opera, The Little Tycoon, by the young people. Though cool, the weather was fine, and an audience of considerably more than a hundred assembled from all along shore. The place of amusement was the cottage of B. E. Daggett, which presented a neat spectacle of light hnd color. The opera itself is light and pretty, full of wit and good music, and admirably fitted to fair young amateurs. The scene of the first act is laid on board an ocean steamship, where in spite of the piquant chaperon, Miss Hurricane, the tender Violet is wooed by Alvin, and Lord Dolphin cast off. For this scene the northeast piazza was ship-rigged, ratlines and sails. Act two was located at the Knickerbocker villa, Newport, where Violet circumvents her father by yielding her hand, at his wish, to the supposed Great Tycoon of Japan, who turns out to be Alvin in disguise, and thus becomes The Little Tycoon. The cast of characters was: General Knickerbocker, Mr. Gates; Alvin Barry, Sham of Japan, the Great Tycoon, B. E. Daggett; Rufus Ready, Gul-gul, the Sham's interpreter, E. A. Warner; Lord Dolphin, Jessie P. Allen; Teddy, A. C. Stone; Montgomery, H. Irving Clewley; Violet, the Little Tycoon, Mamie G. Blake; Miss Hurricane, Harriet J. Belcher; Dolly Dimple, M. Ethel Stone; Lady Dolphin, Louise Blake; N. L. Gunderson was at the piano. It is in no sense overdoing to say that the opera was well put on and acted. Indeed the young people deserve all the pleasure they feel at the success of their labor and study. The friends present were delighted, and showed it by attention and praise, notwithstanding the cool weather and such drawbacks as will occur always in amateur dramatics. After the opera Mr. Daggett offered his house, and round dancing was the order until a late hour.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music: The amusement season was inaugurated August 28 by McIntyre and Heath's Minstrels. As the weather was cool and agreeable, the troupe was greeted by a large and enthusiastic audience, and being an organization of average merit, they presented a varied and pleasing programme. The solo and choral singing was inferior to the general run of minstrel troupes, but their specialties, notably the duet on the sleigh-bells and the banjo, were rendered in a very skilful and effective manner. They gave a matinee on Saturday and closing performance on Saturday night to good houses. As yet, no announcement has been made of the next attraction.

TENNESSEE.

MEMPHIS.

Estival Park Opera House: The St. Quinten Opera co. still continues at this resort, though with very poor success. The weather has turned suddenly cooler, and this will in a measure account for diminished attendance last Friday, 21st. Mme. Favart received its first production here. The characters were all passably rendered, though it did not score a success. Same opera was repeated Saturday and Sunday. Monday and Tuesday, The Mascotte was the bill, and it was very well done too. Billee Taylor is the programme for the rest of the engagement, which is expected to terminate Sunday, 30th, which day is set aside for a benefit to Miss St. Quinten, and every one is importuned to attend so as to enable the lady and her co. to get out-of-town. The engagement on the park has been very disastrous to all concerned, but it is nothing new for this co., and I have no doubt they will get out some way.

People's Theatre (Harry Walker, manager): This resort continues to play to good houses with same bill as last week.

Resume: I succeeded in finding Manager Gray since the cool weather arrived, but he is still very reticent regarding the list of attractions. However he informs me that it is not complete. It will be the policy of Leubries in the future to play none but first-class attractions. The improvements are rapidly nearing completion. The carpenter work is now all done and the frescoes have possession of the house. The stage has been greatly improved and companies playing in this house this season will find everything very comfortably and convenient. Altogether the house will present an elegant appearance. I must also state that the stage will be stocked with entirely new scenery. A scenic artist has been specially engaged for the entire season, and is now busy getting some scenes ready for opening on Sept. 28, which night will be a memorable one.—Edward Fulton retired from the management of Estival Park last Sunday night, 23d, very unexpectedly. It seems he was in the habit of paying the orchestra every night before the performance. On Sunday night Mr Fulton had occasion to go uptown before the performance. A fair audience was present, and they became clamorous for the performance to begin. The orchestra refused to play unless the money was paid, thereupon Miss St. Quinten appeared before the curtain and stated that the musicians refused to begin until Mr. Fulton paid them, and that if he did not pay them in five minutes she would do so herself. This she finally did, and the performance went on. When Mr. Fulton learned what had occurred he at once threw up the management of the co.; but his contract will be filled by the owner of the Park, who was a creditor of the co., having advanced funds to secure some of the wardrobe, which came here C. O. D. Things are in a bad way all around, and I have reason to believe that all parties have reason to regret the events of the past two weeks.

VIRGINIA.

RICHMOND.

Theatre (Mme. W. T. Powell, owner and manager): Since the close of the last season the theatre has undergone a thorough cleaning and renovating, the entire work being done under the immediate supervision of the proprietor, who at all times has an eye to the comfort of the patrons of the house. An unusually brilliant season is anticipated, as the bookings show that the very best and latest attractions have been secured, of which the following are but few: Downing's Tally-Ho, 1st and 2d; Black Flag, Ada Gray, Over the Garden Wall, Mikado, Banker's Daughter, Zozo, Wilbur Opera co., Catherine Lewis, Mixed Pickles, Millikin's Opera co. and Devil's Auction.

Items: Work on the new Mozart Academy of Music is being rapidly pushed forward to its certain completion early in January next.—It is pleasant to note that the managerial staff of last season at the theatre have all been retained, viz.: W. H. Stable, business manager; Russell Wyatt, treasurer; James Powell, assistant treasurer, and Peter Jackson. James and Alonzo Graves will manage the mechanical business of the stage.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Frederic Bryton in Jack o' Diamonds August 26, to a good audience. The play was very much appreciated by all present, as shown by the applause when the curtain rang down and which continued until the entire co. had responded. Barlow, Wilson and Rankin's Minstrels, 29th, to a full house. This troupe presented almost a new bill, it being different in many respects from the usual run of minstrel programmes, and they held their audience in good humor during the entire performance. Harry Lacy's comb., Fair week, begin 8th.

PARKERSBURG.

Academy of Music, (M. C. Van Winkle, lessee and manager): Katie Putnam August 22, in Lena the Madcap, to fair business. Following cast: Lena, Katie Putnam; Commodore Hailstorm, A. Glasford, Sr.: Cloudy Mornington, Charles Norris; Dr. Grimshaw, H. B. Emery; Stupe, James A. Derlin; Thourston Wilmer, H. Jennison; Jimmy Dunn, Frank Hatch; Henrietta Hailstorm, Mary Putnam; Edith, Belle Inman; Mary L'Olsean, Edith Murray. Altough this was the opening attraction of the season, there was not the usual rush. This is accounted for in Miss Putnam being a stranger the impression got abroad that she and her co. were of little importance. I will say that Miss Putnam's first appearance in this city has made for her many admirers.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The second week of the Equine Paradox has been fully as successful as the first. The house has been filled at every performance, and at the matinees it was packed. The jewelry and silverware presented to Professor Bartholomew at different times has been on exhibition in the window of one of our principal jewelry stores, and has been greatly admired. The house will remain closed from August 30 until Sept. 3, when Fred Bryton opens the regular season in Jack o' Diamonds, for three nights, followed by M. B. Curtis for a week.

Speaking of Curtis, he, or rather, his brother Frank, who attends to the business arrangements for him, and Manager Marsh, are having quite a little tilt. Mr. Marsh wanted to get Lotta for the week that had been retained by Curtis, but Curtis would not give up his date. Litt, in the meantime, signed Lotta for the Academy. Not long after, Curtis had a good offer elsewhere, and wanted to postpone his date at the Grand until Spring; but Mr. Marsh very promptly replied that as he had contracted those dates, he must either pay or play. Now Curtis writes that he will do all he can to injure Marsh in the profession.

Bartholomew, of the Equine Paradox, says he will retire in November and return to his home in Oakland, Cal.

The regular season at Slensby's opened on the 24th, a very large audience being in attendance. The programme included Hattie Myers in songs; McCauley and West in harp song-and-dance; Eva Lester, songs and dances; Dell Moore and Wilson, negro sketch; Maggie Bussell, skipping-rope; the Four Emeralds—Kennedy, McGee, Lellen and Burns, in Irish sketch, and Clark and Williams, pullman car porters.

The new Academy will be opened on August 31, and from the way seats are going, it promises to be very successful. John T. Raymond is the attraction, and during the week will present For Congress, Col. Sellers, In Paradise, and, on Saturday evening, a new comedy, by J. B. Runnion will be presented for the first time.

Harry A. Lee is in the city in advance of Fred Bryton. Mr. Bryton's lithographs are very fine.

Manager Litt, of the new Academy, has secured some very good attractions for September. John T. Raymond will be followed by Dickson and Stone Burlesque co., in Bluff. Then come Lotta, Barlow, Wilson and Rankin's Minstrels, Roland Reed, Clara Morris, Adah Richmond Burlesque co., the Two Johns co., and the Wallack Theatre co.

The Dime Museum, thoroughly renovated and improved, will be opened on the 29th at one o'clock. Among the curiosities are Arlina Verona, the human match; the Langlan children, musicians; James Nary, Irish songs and dances; W. S. Sandiland's statue and personations, and Golden and Drayton, negro sketch.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The McGibeny Family gave another of their charming musical entertainments August 20, and pleased the audience exceedingly. We noticed among them Jessie Smith, who appeared here about a year ago with Robertson's Young Ladies' Band, but who has since married Frank McGibeny. Patti Rosa drew the largest house of the season 25th, when she appeared in Zip. She is always the same jolly, rollicking and beautiful actress, and never fails to capture her audience. Her support is excellent—in fact, it is a carefully selected and strong co. Skipped by the Light of the Moon, 5th.

CANADA.

TORONTO.

Horticultural Gardens Pavilion: The Holman's presented Iolanthe 24th, which would have been kept on rest of week but for an injunction served on them by Lawyer J. Robertson on behalf of Gilbert and Sullivan. I understand that the injunction will be contested. Three Too Many was hastily substituted 25th, and with Mascotte and Bohemian Girl filled out the week. The Grand Duchess is announced for this week.

Grand Opera House (O. B. Sheppard, manager): Baker and Farron opened the regular season at this house 31st in their new farcical comedy, Soap Bubbles. The engagement will take three nights with a matinee. Lotta, 3d, 4th and 5th; Michael Strogoff, 7th, week. Arthur Rehan's co. in A Night Off, 14th and week.

Items: The season should open well, as the weather has been cool and is likely to remain so, which will help the attendance wonderfully.—B. S. Crane, ahead of Lotta, is in the city, preparing the way for his star.

OTTAWA.

Grand Opera House (John Ferguson, manager): Gorman Brothers' farewell benefit, August 26, was fairly attended.

Royal Museum Theatre: This house was re-opened, 27th, under the management of C. H. Burroughs, having been extensively refitted and redecorated during the Summer. The attraction was the Ida Simmons Burlesque comb., and the houses were immense. On the 29th, when the engagement closed, the co. was re-engaged for three nights more.

Item: C. J. Stevenson, a local aspirant for dramatic fame, leaves this week to join the Frank Martin Comedy co., now touring Canada.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S CO.: Philadelphia, Sept. 14, two weeks; Boston, 28.

A BRAVE WOMAN CO.: N. Y. City, August 24, two weeks.

AIMEE: Toronto, Sept. 28.

ANNIE PIXLEY: Buffalo, August 31, week; Boston, Sept. 7, week; Waltham, Mass., 28

ADA GRAY: Philadelphia, August 31, week; Baltimore, Sept. 7, week; Washington, 14, week.

ARTHUR REHAN'S CO.: Orange, N. J., Sept. 7; Plainfield, 8; Saratoga, N. Y., 9; Burlington, Vt., 10, 11; St. Albans, 12; Toronto, 14, week.

ALMA STUART STANLEY: Portland, Ore., 31, week.

AFTER DARK CO: Philadelphia, Sept. 7, week

ALICE HARRISON: Trenton, N. J, 19; Springfield, Mass., 23; Worcester, 24.

ALONE IN LONDON CO: Boston, August 31, two weeks; N. Y. City Sept. 14 week; Brooklyn, 21, week; Brooklyn, E. D. 28, week; N. Y. City, Oct. 5, week.

AGNES WALLACE AND SAM B. VILLA: Pottsville, Pa., Sept. 9.

ANNIE LEWIS CO.: Northumberland, Pa., 3; Lock Haven, 4; Renova, 5; Ithaca, N. Y., 7, 8; Norwich, 9; Rome, 10; Utica, 11, 12; Lyons, 14; Auburn, 15, 16, Buffalo, 17, 18, 19; Hornellsville, 21; Olean, 22; Bradford, Pa., 23.

BELLA MOORE: Shelbyville, Ill., 2 to 5; Rushville, 7; Muncie, 8; Crawfordsville, 9 to 12; Columbus, 14; Seymour, 15; Louisville, 16 to 19.

BREADWINNER CO: Brooklyn, Sept. 14.

BARRY AND FAY: Pittsfield Mass., 15.

BURR OAKS CO: Brooklyn, Sept., 7, week; Williamsburg, 14, week; Stamford, Ct., 21; Norwich, 22; Danbury, 24; Newark, N. J., 24, 25, 26; Paterson, 28; Plainfield, 29; New Brunswick, 30.

BARTLEY CAMPBELL'S PAQUITA: Washington, 21, week; Baltimore, 28, week; Brooklyn, E. D., Oct. 5, week; Brooklyn, 12, week.

BAKER AND FARRON: Lockport N. Y., 3; Tonawanda, 4; Lyons, 5; Albany, 7, 8, 9; Buffalo, 10, 11, 12; St. Catherines, Can., 14; Brantford, 15; Hamilton, 16; St. Thomas, 17.

BARNEY MCAULEY: Utica, N. Y., Sept. 28

BENNETT MATLACK CO.: Columbus, Sept. 7, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Chicago, Sept. 7, week; Muskegon, Mich., 21; Elkhart, Ind., 24.

BARTLEY CAMPBELL'S CLIO CO.: N. Y. City, August 17, four weeks.

BARROWS' PROFESSOR CO.: St. Louis, August 31, week; Terre Haute, Ind., Sept. 7; Evansville, 8; Henderson, 9; Nashville, 10, 11, 12; Clarksville, 14; Columbus, 15; Murfreesboro, 16; Chattanooga, 17; Atlanta, 18, 19; Athens, 21; Augusta, 22; Charleston, S. C., 23, 24; Savannah, 25, 26.

BLACK FLAG CO.: Harrisburg, Pa., Sept., 8; Wilmington, Del., 12; Chicago, 21, week.

BLUFF BURLESQUE CO.: Chicago, 31, week; Indianapolis, Sept. 7, 8, 9.

CHARLOTTE THOMPSON: Lowell, Mass., 18.

CAPITAL PRIZE CO.: Cincinnati, 31, week; St. Louis, Sept. 7, week; Decatur, Ill., 14; Fort Wayne, Ind., 15, 16; Indianapolis, 17, 18, 19; Terre Haute, 21.

C. A. GARDNER: St. Cloud, Minn., 3; Stillwater, 4; Red Wing, 19.

CLAIRE SCOTT: Marlborough, Mass., Sept. 7, week; Lowell, 14, week; Brockton, 21, week.

C. W. COULDOCK: Philadelphia, 31, week; Easton, Pa., Sept., 7; Scranton, 8; Pittsburg 14, week.

CLARA MORRIS: Chicago, August 31, two weeks; Fort Wayne, Ind., Sept. 22; Youngstown, O., 26; Cincinnati, 28, week.

CORA VAN TASSELL: Jamestown, N. Y., 31, week.

CARRIE SWAIN: Waterbury, Ct., Sept. 15; Springfield, Mass., 23; Worcester, 26, 27.

CAMPBELL'S THREE GUARDSMEN CO.: Sherbrook, Can., 31, week; Cornwall, Sept. 7, 8, 9; Prescott, 10, 11, 12; Brockville, 14, week; Gouverneur, N. Y., 21, 22, 23.

CROSSEN'S BANKER'S DAUGHTER CO.: Chicopee, Mass., 3; Worcester, 4, 5; New Haven, Ct., 7; Meriden, 8; Middletown, 9; Norwich, 10; Providence, 11, 12.

CRAIG'S COMEDY CO.: Minneapolis, 31, week.

DALYS' VACATION CO: Beverly, Mass., Sept. 12; Gloucester, 14; Haverhill, 15; Lawrence, 16; Lowell, 17; Taunton, 18; Lowell, 19; Boston, 21, week; Waltham, 26; Brockton, 29; Newport, R. I., 30; New Bedford, Oct. 1; Pawtucket, 2; Waltham, 5.

DENMAN THOMPSON: Chicago, Sept. 7, two weeks; Peoria, Ill., 23

DOMINICK MURRAY, Harlem, N. Y., Oct. 5, week; Newark, 12, week; N. Y. City, 19, week.

DAN MAGUINNIS Lewiston, Me., 8; Bangor, 9, 10; Manchester, N. H., 11; Concord, 12; Boston, 21, week; Worcester, 29, 30.

DORE DAVIDSON: Wilmington Del., Sept 3, 4, 5; Philadelphia, 7, week; Pittsburg, 14, week; Cincinnati, 21, week; Detroit, 28, week.

DIXEY BURLESQUE CO: N. Y. City—indefinite season.

DAN'L SULLY'S CORNER GROCERY CO.: Chicago, 7, week; Oshkosh, 14, 15, 16; Milwaukee, 17 to 20; St. Paul, 21, 22, 23; Minneapolis, 24, 25, 26; Duluth, 28; Stillwater, 29; Red Wing, 30

DEVIL'S AUCTION: St. Joseph, Mo., 31, week; Topeka, Kas., 7, 8, 9; Lawrence, 10, 11, 12; Kansas City, Mo., 14, week.

DOWNING'S TALLY-HO CO.: Washington, August 24, week; Fredericksburg, Va., 31; Richmond, Sept. 1, 2; Hampton, 3; Norfolk, 4, 5; Petersburg, 7; Staunton, 8; Lynchburg, 9, 10; Winston, N. C., 11; Raleigh, 12.

DRAPER'S UNCLE TOM CO.: Steubenville, O., 4, 5; Pittsburg, 7, week.

ESTELLE CLAYTON: Williamsburg, Sept. 14, week; Springfield, O, 21; Indianapolis, 24, 25, 26.

EDWIN BROWN'S CO.: Indianapolis, Sept. 7, week.

EMMA HENDRICKS: Harlem, N. Y., Sept. 7, week.

ETHEL TUCKER CO.: Louisville, 31, week; Cincinnati Sept. 7, week; Pittsburg, 14, week

ELLA WESNER: Boston, August 31, two weeks.

EDWIN ARDEN'S CO.: Newark, N. J., Oct. 5, week; New Haven 12, week.

EMMA WELLS' CO.: Perth, Ont., Sept. 3.

EVANS AND HOEY: Cincinnati, 31, week; St Louis, Sept. 7, week; Louisville, 14, week; Pittsburg, 21, week; N. Y. City, 28, week.

EGBERT COMEDY CO: Mt. Clemens, Mich., 14, week.

EXCELSIOR FOLLY CO.: Philadelphia, Sept. 7, two weeks; New Haven, 21, 22, 23; Springfield, Mass., 24; Worcester, 25; Boston, 28, week.

EZRA KENDALL: Newark, 3, 4, 5.

FLORENCES (Mr. and Mrs.): N. Y. City, Sept. 7, four weeks.

FUN ON THE BRISTOL: Baltimore, August 31, week; Erie, Pa., Sept 7, 8, 9; Williamsport, 10; Danville, 11; Shenandoah, 12; Ashland, 15; Shamokin, 16; Lock Haven, 17; Corry, 18; Franklin, 19.

FLORA MOORE: Uniontown, Pa., 7; McKeesport, 8; Steubenville, O., 9; Cincinnati, 14, week.

FRED BRYTON: Milwaukee, Sept. 3, 4, 5; Louisville, 7, week.

FRANK MAYO: Brooklyn, 31, week; N. Y. City, Sept. 7, five weeks.

FRED. WARDE: Pittsburg, 31, week; Newcastle, Pa., Sept. 7; Youngstown, O., 8; Warren, 9; Akron, 10, 11; Canton, 12; Wooster, 14; Alliance, 15; Ravenna, 16.

FRED. BOCK'S CO.: Toledo, O., Sept. 7, week.

FLOY CROWELL: Lewiston, Me., 31, week; Lynn, Mass, Sept. 7, week; Fitchburg 14, week.

FORRESTER CO.: Oswego, N. Y., Sept. 7, week.

FRANCIS LABADIE: Ionia, Mich., 5.

FLORA MYERS CO.: Rockland, Me., 31, week.

GRACE HAWTHORNE: Helena, Mont., 31 to Sept. 3; Deer Lodge, 4; Anaconda, 5; Butte City, 7, week.

GREED FOR MONEY CO.: Jamestown, N. Y., Sept. 7; Greenville, Pa., 8, Sharon, 9; Warren, O., 10, 11, 12; Hudson, 14; Coshocton, 15; Canton, 16; Massillon, 17; Mt. Vernon, 18. Galion, 19; Fostoria, 21; Marion, 22 Bellefontaine, 23; Urbana, 24.

GEORGE C. MILN: Topeka, Kas., 3; Emporia, 4; Hutchinson, 5; Denver, 7, week; Colorado Springs, 14; Pueblo, 15, 16; Leadville, 17, 18, 19; North Platte, Neb., 21; Curney Junction, 22; Grand Island, 23, 24; Hastings, 25; Lincoln, 26; Plattsmouth, 28; Council Bluffs, Ia., 29, 30; Sioux City, Oct. 1, 2; Lemars, 3.

GUS WILLIAMS: Columbus, 31 week; Muskegon, Mich., Sept. 11; Kalamazoo, 12; Milwaukee, 13 to 16; Peoria, Ill., 19.

GLEASON DRAMATIC CO.: Beatrice, Neb., Sept. 7, week.

GARDINER'S ZOZO CO.: Danbury, Ct., 31, week. Springfield, Mass., Sept. 7 to 10; Holyoke, 11, 12, 13; N. Y. City, 14, week; Newport, R. I., 21, 22; Fall River, Mass., 23, 24; Taunton, 25, 26; New Bedford, 28, week.

GRAHAM-EARLE CO.: Ladoga, Ia., 31, week; Bloomington, 14, week; Spencer, 21, week; Greencastle, 28, week.

HENRY CHANFRAU: Harlem, 31, week; Trenton, N. J., 14.

HANLONS: Indianapolis, Sept. 28, week.

HOOP OF GOLD CO.: Scranton, Pa., 5; Brooklyn, E. D., 7, week; Washington, 14, week; Baltimore, 21, week.

HARRY LACY'S COMEDY CO.: Chicago, 31, week; Lima, O., 7; Wheeling, W. Va., 8 to 12; St. Louis, 14, week; Indianapolis, Oct. 5, week.

HELENE ADELL: Troy, N. Y., 31, week.

HAZEL KIRKE CO: Philadelphia, 31, week; Brooklyn, Sept. 7, week; Washington, 21, week.

HELENE DAUVRAY: Baltimore, August 31; Boston, Sept. 14.

IN HIS POWER CO.: Denver, 24, week; San Francisco, Sept. 7, three weeks.

IN THE RANKS CO.: Rochester, 31, week; Troy, Sept. 7, week; Montreal, 14, week.

IVY LEAF CO.: Chicago, 31, week; Cincinnati, Sept. 14, week.

JOHN HOWSON: Trenton, N. J., 12; Brooklyn, 14, week; Philadelphia, 21, week; Boston, 28, week.

JOHN W. RANSONE: Chicago, 31, week; Indianapolis, Sept. 7, week; Cleveland, 14, week; Buffalo, 21, week; New York City, 28.

JOHN T. RAYMOND: Milwaukee, August 31; Chicago, Sept. 7, week; Kalamazoo, 16 to 19; Lafayette, Ind., 28.

JANAUSCHEK: Santa Rosa, Cal., Sept. 14.

J. K. EMMET: Albany, Sept. 21.

J. NEWTON GOTTHOLD: Chicago, Sept. 7, week.

J B. POLK: Brooklyn, 31, week; Fall River, Mass., Sept. 8; Springfield, 10; Worcester, 18, 19; Hartford, Ct., 23;

JOHN S. MURPHY: Chelsea, Mass., 5.

JOSEPH MURPHY: Utica, N. Y., 22.

J. Z. LITTLE'S WORLD CO.: Chicago, 29, week; Galesburg, Ill., Sept. 25.

JANISH: N. Y. City, Sept. 2, two weeks.

JOHN DILLON: Chicago, 29, week.

KATE CASTLETON: Portland, Ore., 27, week.

KATE CLAXTON: Fall River, Mass., 21.

KATHERINE ROGERS: Washington, 7, week; Baltimore, 14, week.

KATIE PUTNAM: Paris, Ky., 31, week; Lima, O., Sept. 8; Wabash, Ind., 9 to 12; Danville, Ill., 14, week; Decatur, 21, 22; Chester, 23, 24; Cairo, 25, 26.

KIDDER'S NIAGARA CO.: Buffalo, Sept. 7, week; Boston, 14, week; Brooklyn, 21, week.

KIRALFYS' AROUND THE WORLD: Brooklyn, August 31, week; New Haven, Ct., 7, 8, 9; Meriden, 10; Hartford, 11, 12; Providence, 14, week; Boston, 21, week.

KATE CLAXTON: Waltham, Mass., 23.

KINDERGARDEN.: Meriden, Ct., 5; Boston, 28, week.

KENTUCK CO.: Chicago, Sept. 14.

KENDALL COMEDY CO.: Fairbury, Ill., Sept. 21.

KENNEDY COMEDY CO.: Paris, Ky., Sept. 1, week.
KATE CASTLETON: Reno, Nev., 4; Winnemucca, 5.
KELLY AND MASON: Buffalo, 7, 8, 9.
LIZZIE EVANS: Columbus, 31, week; Cincinnati, 7, week; Pittsburg, 14, week; Philadelphia, 21, week; Cleveland, 28, week.
LOUISE RIAL: St. Louis, Sept. 14, week.
LESTER WALLACK: Philadelphia, 28.
LOUDON MCCORMACK: Chicago, Sept. 14.
LAURA DAINTY: Chicago, Sept. 7, week; Elgin, 14; Englewood, 15; Marengo, Ia., 16, 17; Fairfield, 18; Davenport, 19.
LORELLAS: Philadelphia, 31, week.
LITTLE NUGGET CO.: Xenia, O., 10, 11; Findlay, 21, 22.
LINDLEY COMEDY CO.: Cornwall, Can., 31, week.
LOTTA: Toronto, Sept. 3, 4, 5; Hamilton, 7; London, 8; Grand Rapids, Mich., 9; Milwaukee, 10, 11, 12; St. Paul, 14, 15, 16; Minneapolis, 17, 18, 19; Chicago, 21, two weeks.
LOTTIE CHURCH: Brooklyn, Sept. 14, week.
LAWRENCE BARRETT: St. Paul, August 31, week; Minneapolis, Sept. 7, week.
LIZZIE MAY ULMER: Pittsfield, Mass., 25.
LILLIAN SPENCER: Brooklyn, Sept. 7, week.
LOUISE SYLVESTER: Chicago, 31, week; Sedalia, Mo., 7, week; Booneville, 14; Moberly, 15; Lawrence, Kas., 17, 18; Leavenworth, 19, 20; Topeka, 21, 22.
LESTER FRANKLIN: Chicago, 7, week; Batavia, 17; Beloit, Wis., 15; Janesville, 16, 17; Watertown, 18.
MARY ANDERSON: N. Y. City, Oct. 12.
MODJESKA: Chicago, Oct. 5, two weeks.
MARGARET MATHER: N. Y. City, Oct. 12.
MINNIE MADDERN: N. Y. City, 12, two weeks.
MONTE CRISTO CO. (Stetson's): Holyoke, Mass., 8; Worcester, 9; Boston, 14, week.
MYRA GOODWIN: St. Louis, 21, week.
MILTON NOBLES: Chicago, 31, week; Omaha, Neb. (Fair), Sept. 7 to 10; Kansas City, 11, 12; Lincoln, Neb. (Fair), 14, 15, 16; Grand Island, 17; Denver, 18, 19; Cheyenne, 21, 22; Salt Lake, 24, 25, 26; San Francisco, 28.
M. B. CURTIS: Milwaukee, Sept. 7; Chicago, 14, week; Cincinnati, 21, week.
MICHAEL STROGOFF CO.: Toronto, Sept. 7, week; N. Y. City, 14, week; Brooklyn, E. D., 21, week.
MAY BLOSSOM CO.: Montreal, Sept. 21, week; Utica, N. Y., 28.
MAGGIE MITCHELL: Briegeport, Ct., Oct. 5; Boston, 12, two weeks.
MORAL CRIME CO.: Chicago, 3, four weeks; Buffalo, 31, week; N. Y. City, Sept. 7, two weeks.
MESTAYER'S TOURISTS: Buffalo, 31, week; Albany, Sept. 7, week; Rochester, 14, week; Troy, 21, week; Montreal, 28, week.
MCKEE RANKIN CO.: San Francisco, 31, four weeks.
MURRAY AND MURPHY: Portsmouth, N. H., 3; Saco, Me., 4; Portland, 5; Bath, 7; Rockland, 8; Brunswick, 9; Lewiston, 10; Skowhegan, 11; Waterville, 12; Bangor, 14; Belfast, 15; Augusta, 16; Hallowell, 17; Gardiner, 18; Farmington, 19.
MR. AND MRS. GEORGE S. KNIGHT: Meriden, Ct., 3; New Britain, 4; Boston, 7, week.
MATTIE VICKERS: Gloversville, N. Y., 4; Utica, 5; Rochester, 7, week.
MORTIMER'S CO.: Oskaloosa, Ia., 31, week.
MAXWELL'S UNCLE TOM'S CO.: Cleveland, 31, week.
MUGGS' LANDING CO.: Lancaster, O., 3; Circleville, 4; Hamilton 5; Findlay, 7; St. Louis, 14, week.
MAUDE ATKINSON: Salina, Ill., 31, week; Wamego, Sept. 7, week.
NOBODY'S CLAIM CO.: Lowell, Mass., 7, 8; Chelsea, 12; Springfield, 16.
NORMAN COMEDY CO.: Chicago, 7, week.
OWEN FAWCETT: Cincinnati, 31, week; Buffalo, 7, 8, 9; Rochester, 10, 11, 12; Amsterdam, 16.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Deer Lodge, Mont., 2, 3; Missoula, 4, 5; Sprague, W. Ter., 7; Dayton, 8, 9. Walla Walla, 10, 11; The Dalles, 12; Portland, 14, week; Olympic, W. Terr., 21; Tacoma, 22; Seattle, 23, 24, 25; Fort Townsend, 26; Victoria, B. C., 28, week.
ONLY A WOMAN'S HEART CO.: Salt Lake, 31, week; Anaconda, 7, 8; Deer Lodge, 9, 10; Missoula, 11, W. Ter., 14; Dayton, 15, 16; Walla Walla, 17, 18; Portland, Ore., 21, week; Olympia, W. Terr., 27; Tacoma, 28; Seattle, 29, 30, Oct. 1; Port Townsend, 2; Victoria, 5, week.
OUR GOBLINS CO.: Columbus, O., 21, week.
PARLOR MATCH CO. No. 2.: New Bedford, Mass., 4; Allentown, Pa., 8; Easton, 9; Williamsport, 17, 18; Newcast e, 24.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Butte City, Mont., 31, Sept. 1, 2, 3; Helena, 4, 5; rest week; Miles City, Mont., 14; Bismarck, Dak., 15, 16; Jamestown, 17; Fargo, 18; Grand Forks, 19; Winnipeg, 21, week; Minneapolis, 28, week.
PRISONER FOR LIFE CO.: N. Y. City, Sept. 7, week; Utica, N. Y., 18, 19.
PAULINE MARKHAM: Indianapolis, Sept. 7, week.
PEOPLE'S THEATRE CO.: Madison, Ind., 31, week; Seymour, Sept. 7, week. Columbus, 14, week.
PECK'S BAD BOY CO.: Detroit, 7, 8, 9.
PATTI-ROSA: Ripon, Wis., 3; Portage, 4; Chippewa Falls, 5.
ROLAND REED: Minneapolis, August 31, week; St. Paul, Sept. 7, week; Milwaukee, 14, 15, 16; Madison, 17; Janesville, 18; Freeport, Ill., 19; Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 4, week.
ROSE COGHLAN: Providence, Sept. 28, week.
RHEA: Hartford, Ct., Sept. 2, 3; Springfield, Mass., 4, 5; New London, Ct., 7; Waterbury, 8; Worcester, Mass., 9, 10; Newport, R. I., 11, 12; Philadelphia, 14, week; Providence, 21, week; Willimantic, Ct., 29.
ROBSON AND CRANE: N. Y. City, Sept. 7, four weeks.
RANDOLPH'S NOVELTY-BURLESQUE CO.: Philadelphia, 7, week; Brooklyn, 14, week; Newark, 21, week; N. Y. City, 28, two weeks.
ROMANY RYE CO.: Troy, N. Y., 31, week; Washington, Sept. 7, week.
RAG BABY CO No. 1: Chicago, August 24, two weeks; Des Moines, Sept. 10; Omaha, Neb., 11, 12; Denver, 14, week.
RAG BABY CO. No. 2: Attleboro, Mass., Sept 14.
REDMUND-BARRY CO.: Halifax, N. S., August 31, week; St. John, N. B., Sept. 7, 8; Bangor, Me., 10; Belfast, 11; Rockland, 12; Gardiner, 14; Lewiston, 15, 16; Brunswick, 18, 19.
RENTFROW'S PATHFINDERS: Elkhart, Ind., 3; Wheeling, W. Va., 7, week; Lancaster, O., 14; Circleville, 15; Xenia, 16; Springfield, 17; Ravenna, 18; Union City, Ind., 19.
SHADOWS OF A GREAT CITY No. 1: N. Y. City, August 31, week.
SILVER KING CO.: Aurora, Ill., Sept. 3.
SOL SMITH RUSSELL Council Bluffs, Ia., 3; Plattsmouth, Neb., 4; Omaha, 5, 7; Des Moines, 8 to 12; Lincoln, Neb., 17, 18, 19.
SEABROOKE HOBBIES CO.: Worcester, Mass., Sept. 7, week.
SALSBURY'S TROUBADOURS: Scranton, Pa., Sept. 16.
STRANGLERS OF PARIS: Detroit, 31, week; Chicago, Sept. 7, week; Indianapolis, 14, week.
SKATING RINK CO. (Nat Goodwin): Elgin, Ill., Sept. 7; Rockford, 8 to 11; St. Louis, 14, week; Sedalia, Mo., 21; St. Joe, 22; Kansas City, 23 to 26; Lincoln, Neb., 28; Omaha, 29, 30; Des Moines, Ia., Oct., 1; Davenport, 2; Cedar Rapids, 3; Chicago, 5, two week.
STAFFORD-FOSTER CO.: Malone, N. Y., 8; Youngstown, O., 16, 17.
SKIPPED BY THE LIGHT OF THE MOON No. 2: Grand Haven, Mich., 3; Manitowoc, Wis., 4; Sheboygan, 5; Green Bay, 7; Appleton, 8; Oshkosh, 9; Janesville, 10; Waukesha, 11; Portage, 12.
STORM-BEATEN CO.: N. Y. City, August 31, two weeks.
SMITH'S UNCLE TOM CO.: Baltimore, 31, week; Philadelphia, Sept. 7, week; Reading, 14, 15, 16.
SUR-EY THEATRE CO., Springfield, Mass., Sept. 4.
STREETS OF LONDON: Newark, 31, week.
STREETS OF NEW YORK CO: Jersey City, Sept. 16, 17, 18, 19; Chicago, 21, week; Milwaukee, 28.
STANDARD DRAMATIC CO: Newark, Sept. 7, week; Harrisburg, Pa., 14, week; York, 21, 22, 23; Columbia, 24, 25, 26; Easton, 28, week.
TIN SOLDIER CO.: Worcester, Mass., Sept. 7, 8; Boston, 14, week.
TONY HART: Buffalo, 21, 22, 23; Batavia, 24; Jamestown, 25; Erie, Pa., 26; Bradford, 28; Oil City, 29; Warren, 30; Newcastle, Oct. 1; Youngstown, O., 2; McKeesport, Pa., 3.
TWO JOHNS CO.: Binghamton, 3; Waverly, 4; Hornellsville, 5; Olean, 7; Bradford, Pa., 8; Warren, 9; Jamestown, N. Y., 10; Oil City, 11; Akron, 12.
THOMAS W KEENE: New York City, 31, week; Brooklyn, Sept. 7, week; Albany, 17, 18, 19; Utica, 21.
VICTOR DURAND CO: Winnipeg, Sept. 7, week.
ULLIE AKERSTROM: New Britain, Ct., 14, week; Hartford, 21, week; Willimantic, 28, week.
WORLD CO.: Brooklyn, E. D., 31, week; Pittsburg, Sept. 7, week; Chicago, 14, week; Milwaukee, 21, week.
W. E. SHERIDAN: Wilkesbarre, Pa., Sept. 7; Scranton, 8, 9; Buffalo, 14; Chicago 21, week
W. J. SCANLAN: Boston, 31, week; Haverhill, Sept. 7; Manchester, N. H., 8; Taunton, Mass., 9; Salem, 10; Worcester, 11, 12; Springfield, 14; Holyoke, 15; Fall River, 16; New Bedford, 17; Lawrence, 18; Lynn, 19; N. Y. City, 21, week.
WALLICK'S BANDIT KING CO.: Easton, Pa., 3; Pottsville, 4; Lancaster, 5.
WM. US & CO: Cleveland, Sept. 7, week.
WAGES OF SIN CO.: Cohoes, N. Y., 7; Lowell, Mass., 24, 25.
WILBUR DRAMATIC CO.: Sioux City, Ia., Sept. 7, week.
WHOSE CAN IT BE CO. (Carroll's): Brooklyn, E. D., August 31, week; N. Y. City, Sept. 7, week.
WAITE'S COMEDY CO.: Niles, Mich., 31, week; Elkhart, Ind., Sept. 14, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON: Chicago, August 24, two weeks.
ARION BELL-RINGERS: Eureka, Kas., 3, 4, 5; Eldorado, 7 to 11; Marion, 12, 13, 14; McPherson, 16, 16, 17; Lyons, 18, 19; Hutchinson, 21, 22; Nickerson, 23, 24; Sterling, 25, 26; Great Bend, 28, 29; Dodge City, 30.
ADAH RICHMOND BURLESQUE CO.: Indianapolis, 3, 4, 5; St. Louis, 7, week; Chicago, 14, week; Milwaukee, 21, week.
BRITTLE SILVER OPERA CO: Denver, August 31, week.
BENNETT-MOULTON OPERA CO.: Salem, Mass., 31, week; Amesbury, Sept. 21, 22, 23.
BESSIE GRAY OPERA CO: Chicago, 24, two weeks.
BLANCHE CORELLI: Portland, Me., 31, week.
CARLETON OPERA CO: Philadelphia, Oct. 5, week.
CORINNE MERRIMAKERS: Providence, 31, week; Trenton, N. J., Sept. 21, week.
CARRINGTON OPERA CO: Chicago, 31, three weeks.
EMMA THURSBY'S CONCERTS: Amsterdam, N. Y., Sept. 3; Holyoke, Mass., 7.
FORD'S MIKADO CO.: Baltimore, 31, week.
FORD'S COMIC OPERA CO.: St. Louis, 31, week.
GRAU OPERA CO.: Omaha, Neb., Sept. 3, 4; Chicago 14.
HYERS SISTERS: Red Wing, Minn., 3.
HOLMAN OPERA CO.: Toronto, 24, two weeks.
HOLLYWOOD OPERA CO: Peoria, Ill., 3, 4, 5; Bloomington, 7, week; Quincy, 14, 15, 16; Keokuk, Ia., 17, 18, 19.
MME. FRY'S CONCERT CO.: Red Wing, Minn., 17.
HARRIS' OPERA CO.: Wilmington, Del., Sept. 14, week.
JUDIC: N. Y. City, Oct. 1.
MEXICAN ORCHESTRA: New Orleans, August 31, four weeks.
MINER'S MIKADO CO.: Philadelphia, 31, week; Brooklyn, Sept. 7, week.
MILLIKEN'S OPERA CO.: Haverhill, Mass., 3; Lawrence, 4, 5; Hartford, Ct., 16.
MCGIBENY FAMILY: Lyons, Ia., 3; Davenport, 4, 5, 6; Washington, 7, 8; Fairfield, 9; Ottumwa, 10, 11.
ROSENFELD'S OPERA CO.: Buffalo, 7, week.
REINHARDT OPERA CO.: Ashland, O., 3, 4, 5.
SHACKFORD OPERA CO.: Youngstown, O., 4; Cincinnati, 7, week; Indianapolis, 14, 15.
THOMAS OPERA CO.: Little Rock, 2, 3; Hot Springs, 4, 5; Sherman, Texas, 9, 10; Austin, 21, 22; Galveston, 27 to 30.
THOMPSON OPERA CO.: Louisville, '3, 4, 5; Columbus, O., 7, 8, 9.
WILBUR OPERA CO.: Dayton, O., 31, Sept. 2, 3; Youngstown, 24.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: Frankfort, Ky., 5, Indianapolis, 10; Minneapolis, 14, 15, 16; Peoria, Ill. 25.
BAIRD'S: Keokuk, Ia., 5; Quincy, Ill., 7; Hannibal, Mo., 8; Sedalia, 9; Ft. Scott, Kas., 11; Parsons, 12; Dennison, Texas, 14; Gainsville, 15; Sherman, 16; Bonham, 18; Clarksville, 19.
CARPENTER'S: Minneapolis, 7, week; Marshall, Texas, 24.
DUPREZ AND BENEDICT'S: Seneca, Falls, N. Y., 3; Canandaigua, 4; Geneseo, 5; Mt. Morris, 7; Dansville, 8; Leroy, 9; Perry, 10; Avon, 11; Batavia, 12; Tonawanda, 14; Suspension Bridge, 15; Albion, 16; Medina, 17.
HI HENRY'S: Butler, Pa., Sept. 16, 17.
HAVERLY'S: San Francisco August 10, eight weeks.
KERSANDS': Denver, 31, week.
MCNISH, JOHNSON AND SLAVIN'S: Bowling Green, Ky., 3; Nashville, 4, 5; Memphis, 7, 8; Little Rock, Ark., 9; Helena, 10 Vicksburg, Miss., 11; Baton Rouge, La., 12; New Orleans, 14, week; Sedalia, Mo., 28.
MCINTYRE AND HEATH'S: Macon, Ga., 3; Atlanta, 4, 5; Columbus, 7; Montgomery, Ala., 8; Meridian, Miss., 9; Mobile, Ala., 10, 11; New Orleans, 14, week.
NEW ORLEANS: Baltimore, Sept. 7.
T. P. W.: Providence, 4, 5; Hartford, Ct., 8.

VARIETY COMPANIES.

ALICE WALTON'S CO: Brooklyn, 31, week; Buffalo, Sept. 7, week.
BUSHMAN'S STAR SPECIALTY CO.: Mt. Vernon, O., Sept. 8.
BEEDLE-PRINDLE CO.: Maryville, Ia., 3.
CONNER-COLLINS CO: Indianapolis, Sept. 21, week.
CASTINE'S CO: Baltimore, Sept. 7, week.
DAVENE'S SPECIALTY CO: Boston, 31, week.
DICK GOLMAN: Baltimore, 31, week.
HALLEN AND HART: Buffalo, Sept. 28.
HOWARD ATHENÆUM CO: Manchester, N. H., Sept. 21; Haverhill, Mass., 22; Lawrence, 23; New Bedford, 24; Newport, R. I., 25; Brockton, Mass., 26; Lynn, 28; Chelsea, 29; Salem, 30; Lowell, Oct., 1; Portland, Me., 2, 3; Boston, 5, week; Providence, 12, week.
IDA SIDDONS' MASTODONS: Indianapolis, Sept. 28, week.
LANG'S COMIQUES: Richmond, Va., Sept. 14.
LILLIE HALL'S CO.: Pittsburg, 7, week.
MAY HOWARD'S BURLESQUE CO.: Newark, N. J., August 31, week.
PAT ROONEY'S CO.: Holyoke, Mass., 3; Meridan, Ct., 4; Stamford, 5; N. Y. City, 7, two weeks; Pittsfield, Mass., 28.
REILLY AND WOOD'S CO.: N.Y. City, August 31, two weeks.
SUYDAM'S CO.: Wilmington, Del., Sept. 28, 29, 30; Trenton, N. J., Oct 1, 2, 3.
SILBONS: New Haven, Sept. 7, week; N. Y. City, 14, week.
SID C. FRANCE: Indianapolis, 31, week.
TONY PASTOR'S CO.: St. Louis, 31, week; Cincinnati, Sept. 7, week; Louisville, 14; Indianapolis, 16; Springfield, O., 17; Columbus, 18; Wheeling, 19; Pittsburg, 22.
W. H. RIGHTMIRE: Brooklyn, 7, week.

MISCELLANEOUS.

DONALD MCKAY'S INDIAN TENT: Cincinnati, August 24, four weeks
GIRARD-VOKES CO.: Newburg, N. Y., 3; Danbury, Ct., 4; Waterbury, 5; Torrington, 7; Winsted, 8; Naugatuck, 9; Bridgeport, 10.
HILDEBRAND'S EXPOSE: Kokomo, Ind., 23.
MIACO'S HUMPTY DUMPTY: Richmond, Va., 31, week.
MAURITTUS PANTOMIME CO.: Utica, N. Y., August 31, four weeks.
MORRIS' PARADOX: Burlington, Ia., 14.
HOWORTH'S HIBERNICA: Hopkinton, Mass., 3; Hollister, 4; Milford, 5; Hudson, 7; Maynard, 8; Marblehead, 9; Rockport, 10
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Chicago, 31, week; Fort Wayne, Ind., Sept. 7, week; Terre Haute, 14, week; Lafayette, 21, week; Peoria, Ill., 28, week; Springfield, Oct. 5, week.
SIGNOR BOSCO (Magician): San Rafael, Cal., 3.
TONY DENIER: Muskegon, Mich., Sept. 18; Elgin, Ill. 23.

CIRCUSES.

ADAM FOREPAUGH'S: Lexington, Ky., 4; Keokuk, Ia., 7; Sandusky, O., 13.
BARNUM'S: Ottawa, Ont., 5; Hamilton, 18; Buffalo, 19; Titusville, 22; Sharon, Pa., 24; Butler, 26; Altoona, Pa., Oct. 6.
BUFFALO BILL'S WILD WEST: Detroit, Sept. 4, 5; Pittsburg, 21.
BRISTOL'S EQUESCURRICULUM: Lowell, Mass., 31, week; Lawrence, 7, week.
COLE'S: Hampton, Va., 3; Williamsburg, 4; Richmond, 5; Burkeville, 7; Norfolk, 8; Suffolk, 9; Petersburg, 10; Lynchburg, 11; Liberty, 12; Roanoke, 14; Central, 15; Wytheville, 16; Richmond, 19.
SELLS': Danville, Ky., 3; Lexington, 4; Harrodsburg, 5; Rockwood, Tenn., 7; Chattanooga, 8; Jasper, 9; Fayetteville, 10; Winchester, 11; Sparta, 12; McMinville, 14; Shelbyville, 15; Murfreesboro, 16; Lebanon, 17; Dickson, 18; Huntington, 19; Martin, 21; Humboldt, 22; Memphis, 23; Brownsville, 24; Paris, 25; Clarksville, 26; Henderson, Ky., 28; Madisonville, 29; Hopkinsville, 30; Springfield, Tenn., Oct. 1; Central City, 2; Owensboro, Ky., 3; Russellville, Tenn., 5; Glasgow, 6; Bowling Green, Ky., 7; Franklin, Tenn., 8; Gallatin, 9; Nashville, 10.
VAN AMBURGH'S: Logansport, Ind., 3; Frankfort, 4; Crawfordsville, 5; Rockville, 7; Terre Haute, 8; Rushville, 11; Connersville, 12; Hamilton, O., 14; Dayton, 15; Urbana, 16.

The Cost of Courtesy.

There is no finer attribute in a man holding office than courtesy. It costs nothing, and whether the authority in which he is dressed be his own property or loaned out for a brief space by an employer, courtesy always commands respect for his position. In no profession is courtesy more essential than in the theatrical. Among no class is courtesy more appreciated by those to whom it is shown, and I am sorry to have to express an opinion that toward no profession is it practised less. Art, like love, levels all ranks and makes an actor theatrically as good as his employer, perhaps a little better, for his employer is merely a dealer in art, an agent by whom the artists' vendables are placed upon the market, as a broker sells a picture and pockets the profit over and above the painter's price. But with the pompous self-importance of a Chrysos, the theatrical broker, the janitor of the Thespian temple, the man who sets his dollars upon a pinnacle, is firm in the belief that delicate and sensitive art must fall at his feet in fear and trembling.

No interests are more closely allied than those of the manager and artist, and yet it would be difficult to find general characteristics more distinctive. In these days of combinations, management is merely a commercial speculation, no previous knowledge required, and consequently few proprietors of theatres esteem the actor more than the wealthy coal merchant esteems the miner who labors in the bowels of the earth to find the dusky diamonds in which he deals. The banker who puts a few dollars into theatricals for his pleasure and his profit, looks at himself through the prismatic colors of his gold and sees a thing superior to art. He puts a conceited clerk in authority over artists as he puts a foreman in a workshop who practises a discipline among ladies and gentlemen as unnecessary as it is offensive to their sensitive natures. Thus slighted, the true artist loses his enthusiasm and his work loses its greatest charm; discontent breeds apathy and handicaps success. Actors are always hungering for congenial surroundings, and seldom, if ever, are known to abuse well-directed courtesy. They are encouraged by it. They magnify it in their appreciation and enlarge upon it in their talk of it abroad. But not only during actual business relationship is it most desirable that consideration should be shown; in these days even an actor who has served an apprenticeship in stock companies is apt to find himself running down, or, in other words, rusting in one groove, playing one part year in and year out, thereby forgetting, in the mechanism of his employment, the varieties of his art. His only chance, then, of keeping his powers up to concert pitch is during a vacation to profitably employ idle hours by *seeing* that which the present system gives him no opportunity to practise. If this is necessary for an experienced actor, how much more so it must be for the young artist, full of ambition and desire to perfect himself in a knowledge of his chosen calling that no "School of Acting" can teach and held tightly back in the reins of a combination. Actors and actresses who have "gone through the mill" and gained positions command obsequiousness from the janitor and his myrmidons simply because their names are marketable and their services may be demanded some day by the public. These ladies and gentlemen can present a card at the entrance, or merely show his or her face, to be escorted to a box or a prominent seat, frequently for the sole object of being seen and not to see. They could well afford to pay, but the manager would scorn to take their money. The struggling actor with a long vacation before him and the meagre savings of a small salary to sustain himself upon until he begins again, who desires to see that he may learn, who seeks a lesson more than his own pleasure, who neither can afford to pay nor feels justified in paying a dollar-and-a half on chance of finding something to copy or something to avoid, meets no courtesy, and in nine cases out of ten is treated to an insolent rebuff by the Cerberus, or his master, who stands on guard, waiting to stamp the heel of power upon an unoffending actor who may be called upon by a chance accident the very next night to play a prominent part in the very piece in the very theatre where he was impudently denied an obscure corner to learn his lesson. I do not for one moment uphold a deadhead system, but I think that if there be room to spare in a theatre and a member of the profession presents sufficient credentials to establish his claim, that the manager or his representative should afford the applicant such accommodation as may be available; and in the event of business being very large, that he should be courteously informed of the fact and not humiliated by slight and insult at the hands of Jacks in office, as is too frequently the case. No actor would expect to occupy a seat that would otherwise be sold, but it has often come under my notice that at a house half full of deadheads of the non professional type, an actor who had a purpose in seeing the performance has been rudely denied admittance. I do not exaggerate this grievance, and allow gladly that there are managers most courtly and kind; but they are in the minority. A leading man, whose name is well known and who is favorably esteemed as a rising artist, tells me of having written to an uptown house enclosing a stamped and directed envelope, and not receiving even the civility of a refusal, paid for seats. The next day he was informed by an hotel clerk that he could have accommodated him, as the theatre sent him seats to distribute when business was slack. Another actor of position, having applied by letter to a down-town manager, enclosing the customary stamp, and receiving no answer, made so bold as to present himself to the formidable personage at night, whereupon he was taken roughly by the arm, conducted to the box-office, and, to his great indignation, told in coarse language loud enough for the lobby full of strangers to hear, "that that was the place to buy tickets and if he wanted to go in he must pay.' At the same establishment, within a few days, another leading man, accompanied by a lady, presented his card and asked the usual compliment. The card was passed from check taker to business manager and then to the manager himself, who, assuming an ill-disguised ignorance inquired, "Are you an actor?"

"Yes sir," was the civil but uncomfortable reply.

The card was tossed back to him with the the words: "Oh, you are, eh! Well, no actors get in here to night!"

Of course application should be made during the daytime or by letter; but there is no excuse for such insults, as courtesy costs nothing. It is said that Henry Irving never refuses a seat at his theatre to a professional, no matter how obscure his fame. Wilson Barrett, when business is very large, replies to all applications with a printed circular courteously requesting the application to be repeated later in the run of the production. These little acts of consideration have given those gentlemen an enviable reputation among their fellows.

Of course imposition must be always guarded against, lest such privileges be abused; but impostors are easy to discover. William Gomersal, an English manager, once favorably known in this country as a low comedian, was standing at the entrance of his theatre in Worcester, England, when a man accosted him with a polite "good evening" and a request that he and his wife might be passed in. Gomersal, in a genial manner, asked him how he claimed admission. The man explained that he had been for years in the profession, but had given it up now.

"What line of business?" inquired Gommy, as he is familiarly called.

"Second low comedy," was the prompt reply.

The comedian-manager, taking the situation with good humor, exclaimed in the words of the first grave-digger: "Is she to be buried in Christian burial that wilfully seeks her own salvation?"

"Ay, marry is she," responded the second low comedian, "therefore make her grave—"

"Pass two to the pit," exclaimed the manager with a smile of satisfaction, and after the show was over they had a drink. W. N.

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TELEGRAPHIC NEWS.

A Moral Crime on Tour.

[SPECIAL TO THE MIRROR.]

BUFFALO, Sept. 2.—A Moral Crime, with which J. M. Hill opened the season at the Court Street Theatre, drew a large audience on Monday night. The superb mounting of the play called for hearty applause, and the audience also showed its approbation of Marie Prescott and Joseph Haworth in the same manner.

Eily, with Annie Pixley as the star, brought out a well filled house at the Academy of Music.

At Bunnell's Museum, where The Tourists are the attraction, the attendance was all that the house would hold. In the evening standing room was all taken and still inquirers for admission.

The Weather Clerk Favorably Disposed.

[SPECIAL TO THE MIRROR.]

BOSTON, Sept. 2.—Alone in London had a crowded house at the reopening of the Park. W. J. Scanlan, in Shane-na-Lawn, had a large house also at the Globe, and the second week of the Boston Museum's season began to a splendid house with Friend or Foe? The Big Specialty company began a week at the Boston Theatre to a very large house, and The Boy Scout, at the Howard, attracted a great crowd.

The theatres seem to have got on the right side of the weather clerk.

The Mikado in the Quaker City.

[SPECIAL TO THE MIRROR]

PHILADELPHIA, Sept. 2.—The Mikado was produced on Monday night at the Chestnut Street Opera House. The audience was very large and demonstrative, encoring almost everything, thus creating the impression that the warm reception of the opera was due more to preconceived impressions than to critical acumen. It must be seen and heard more than once before its place and prospects can be defined. The cast is of uneven strength, and the chorus, while possessing many fine voices, is at times disappointing.

Complimentary to Miss Batchelder.

[SPECIAL TO THE MIRROR.]

ROCHESTER, Sept. 2.—In the Ranks opened a week's engagement at the Academy on Monday evening, and the house was crowded with a large and enthusiastic audience. The play is under the direct management of Douglas White. The scenery is models of the kind, and the company a good one. One of the surprises with this party is the excellent leading business of Josie Batchelder, who assumes the role of Ruth Herrick. Those who are accustomed to seeing this bright little lady in soubrette characters, are astonished by the excellence of her work in serious parts. Harry Duffield was warmly received. Business promises large for week.

Baker and Farron's Soap Bubbles.

[SPECIAL TO THE MIRROR.]

TORONTO, Sept. 2.—The Grand Opera House opened for the regular season on Monday night, Baker and Farron appearing in their new piece, Soap Bubbles. Large audience. The play is devoid of plot, and is simply an absurdity in which the stars have full scope for their specialties. The piece can be greatly improved, and doubtless will be, under the direct supervision of the author, Montgomery Phister, who attended the opening performance. Gracie Emmet shared the honors with the stars. She is a very clever soubrette.

Lotta opens Thursday night. She is at present in the city, having arrived on Monday. The sale of seats has been large.

The Holmans presented The Grand Duchess Monday night at the Pavilion to a large audience.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

DANBURY, Ct., Sept. 2.—Season was opened Monday night with Gardiner's Zozo; or, the Magic Queen, which was presented, considering it was the first night, in a fine manner. Good house. The scenery was elegant. Grace Woodbury, as the Queen and George Adams as the clown carried off the honors.

SAVANNAH, Sept. 2.—McIntyre and Heath's Minstrels opened our season to a thousand-dollar house on Monday night. Standing-room only and hundreds turned away.

MILWAUKEE, Sept 2.—John T. Raymond, in For Congress, opened the new Academy to a packed house. Standing room only; crowds turned away. Enthusiastic ovation. Manager Litt's new Academy is a wonderful improvement over the old.

PHILADELPHIA, Sept. 1.—Forepaugh's Theatre opened with Parker's Hazel Kirke company last night, turning hundreds away, with standing-room only at 7.30 P. M.

F. G. CONNELLY.

ALBANY, Sept. 2.—The Romany Rye, at the Museum, was greeted by a packed house on Monday evening, and big business insured for Tuesday. The opening of the Central Theatre was accomplished before a large audience, with Constantine and Lansing's Specialty company as the attraction.

WASHINGTON, Sept. 2.—Albaugh's closed Summer season last Saturday evening. Mikado not a brilliant success. Albaugh's, Ford's and Herzog's open Fall season 7th—Albaugh's with Romany Rye, Ford's with the Mikado and Herzog's with Katherine Rogers in Claire. Miss Rogers will recite a poem written for the occasion by Joaquin Miller.

COLUMBUS, O., Sept. 2.—At Comstock's, Gus Williams, in Oh! What a Night, opened to fair business. The play is a complicated musical comedy, and was favorably received. Lizzie Evans, in Florette, had a very enthusiastic audience at the Grand, being called before the curtain after every act. The Culprit Fay will be put on Wednesday.

PITTSBURG, Sept 2.—The regular Fall and Winter season was opened at the Opera House on Monday evening, and under auspicious circumstances. There was a very good audience present, and Fred. Warde, who appeared as Virginius, met with a hearty reception. The interior of the house now presents a very neat and handsome appearance. The walls have been newly painted, and the painting throughout has been retouched. Richardson's company at Harris' Museum opened to a large house. The Academy opens next Monday night, and Library Hall the week following.

SALEM, Mass., Sept. 2 —Bennett and Moulton's Comic Opera company opened in The Mascotte on Monday night to a packed house, all the seats being sold two days in advance. Low prices. Opening of the regular season for both house and company. The cast has been changed somewhat since last appearance. Miller is not an improvement over Corey as Pippo. Alberte, as Frederick, is a great improvement over Bullard. Smith and Lodge are the same as last season—first rate; but the jokes should be renewed—they don't keep over. Bessie Fairbairn, as the Mascotte, was the same as before, and presents a vigorous type of maid-of-all-work. Miss Carter was an acceptable Fiametta.

PROVIDENCE, Sept. 2 —Theatre Comique opened before a full house at matinee on Monday. Corinne, at Sans Souci, appeared before a fair-sized audience same evening.

ASHLAND, O., Sept. 2.—Van Amburgh's Circus is doing an excellent business in Indiana. CHARLES H. DAY.

ST. LOUIS, Sept. 3.—James O. Barrows in The Professor has made a big hit. Crowded houses. The new Edison light is a grand success. CHARLES POPE.

ST. LOUIS, Sept. 1.—Very large opening here Sunday night. Show made a great hit.

TONY PASTOR.

London Gossip.

LONDON, August 22.

On Tuesday evening of this week, Hoodman Blind, Wilson Barrett and Henry A. Jones' joint production, saw the initial representation at the Princess' Theatre, and next Tuesday the Playgoers' Club debate the play, its merits and its demerits, its good and its bad acting.

The audience, as a first-night audience at the Princess' is sure to be, was of the most brilliant character. Well-known critics were seen, and well-known society people. The boxes were all filled, and the stalls contained a generous deputation from the "two Houses" now enjoying a summer vacation. The name of the play is taken from one of Hamlet's speeches, referring to the being "cozened at Hoodman Blind," or, as we would say, "Blindman's Buff." Throughout, it is a game of blindman's buff of a truth, things all going awry in consequence of strong circumstantial evidence, and the mistakes and complications arising thereto.

At the outset, I am compelled in truth to say that in a literary point of view the play is not as good as Saints and Sinners, from the versatile pen of Mr. Jones. But, on the other hand, in dramatic construction it is superior, more telling in the situations, more thrilling in the sequences. And, again, it will be understood far better by the average theatre-goer than the play of Saints and Sinners, which is a production involving more subtle points. In short, where Mr. Barrett's hand as a dramatic stage director appears in the mechanism, the work is faultless; where Mr. Jones is seen in the speaking lines, although they are good, they are not the best this gifted gentleman can accomplish. I am of those who admire Mr. Jones and applaud his wonderful successes, his patient industry and his great ambition. There has never been in his vocabulary the word "fail." He tells with pride of his mercantile start in life, his being the son of a Buckinghamshire farmer, his middle-class school education, his extreme youth when he started out to face the world. He is now only four and thirty years of age, looking even younger, yet he has done noble work and is a high-minded, gentle character. His wife is his best friend, and he is proud to always acknowledge this fact, which alone should entitle him to the respect of both men and women, such candid avowals being the exception to the rule among literary as among other men. But remembering all these admirable arguments in his favor I am fain to urge Mr. Jones not to produce too much work in a limited period, for the work is bound to suffer in its quality. I know Mr. Jones is too just a man to be offended when I beg to suggest to him that his last work shows signs of a weary hand in its construction. He needs rest, and if he does not take it soon it will, as in the case of poor Hugh Conway, be too late. I hope Mrs. Jones will lock his desk and hide the key, for six months.

The cast is a lengthy one in the play—too long in fact; but a good fault, as it can, and doubtless will, be curtailed. The first act begins with a dying man, whose last minutes are hastened by his being choked by the villains of the play, Mr. Willard and Clifford Cooper. To rehearse, the plot is but to repeat what THE MIRROR cables have told you already. So I will only remind you that the plot turns on the fact of two sisters, alike enough in looks to be twins, who each, unknown to the other, have drifted in different paths. One is Nance, a yeoman's wife, the idol of the heart of the villain whom she has rejected to marry an honest yeoman—Wilson Barrett. The other is Jess, a waif of the slums, a Nancy Sykes of the London streets. It is the work of Willard to set on like an Iago the jealous temperament of his successful rival, the Othello-like Barrett. He plans that when the poor creature, Jess, is with her companion, Gypsy Tom, hop picking in Buckinghamshire, they shall, for a money bribe, be seen making love near the turnstile by the trusting husband. To add to the complication, the woman Jess is enveloped in Nance's cloak, which the villain Willard has taken for the purpose. Of course a quarrel follows and the husband flees, never telling his innocent wife why he goes, but upbraiding her with mysterious angry threats, which she attributes to drink, a habit he had left off and suddenly resumed when he sees what he believes to be her treachery. Sorrow and tears and estrangement follow, but at last Jess turns to the river to end her woes, her paramour, Tom, a Bill Sykes sort of fellow, having thrown her over. Barrett also is by the river for the same self-destructive purpose, but seeing her jump in the stream, an instinct of chivalry sends him after her to rescue her from a similar fate. Horror seizes him when, looking in her face, he thinks he has saved his former wife. He loves her, though, even yet, and begs her to confess her guilt, and he will forgive and take her back. She does not understand him, and at her first speech in cockney accent he knows it is not his Nance. Presently she tells him of the deception played on him, and he sees it all. Then she tells a faint, disconnected tale of her father being a gentleman, his having committed bigamy, a half-sister, who is her image, separated in early life, and he knows who she is, and promises to get Nance to forgive her. Then she dies, blessing Tom, her false lover, with her last gasp. There is little left to tell. He returns to his wife, the villain is brought to justice, the lost will is found giving all to Nance, and happiness once more reigns over the recovered "Green Ruddy Farm."

A comedy element is capitally introduced in the person of George Barrett, who plays the yeoman's cousin, is a blacksmith, and there is a wedding on the stage, in which he marries (Miss Garth), little Miss Eastlake, Miss Eastlake's sister. This couple stand by Nance in her troubles and are good and cheery. The bride is excellently played by this little girl, and it is her best part so far at the theatre. She has a natural vein of gentle comedy, and there is a charming future for this young girl in the line of juvenile comediennes or ingenue roles.

Of Mr. Barrett's acting too much cannot be said in praise. He looks and plays the part to the life, and in this class of parts he has no rival, no equal on the British stage.

Miss Eastlake has the most difficult role she has as yet attempted, and in it she displays that versatile order of genius which I have always insisted she possessed. To do a dual role of this sort would severely test the powers of any actress on earth. She is sweet and pure, delicate and pastoral in one role; she is bitter and vile, rough and slummy in the other. And all in the interval between them of a few minutes for change of dress. She showed herself a true artist. Can I say more? It is the sort of part in the character of Jess or Nancy Sykes which Miss Terry, I am convinced, could never even conceive, much less execute. I can imagine Miss Terry as Rosalind, never as Nancy Sykes.

Miss Eastlake will play better and better as time goes on, and I rejoice that the more dignified and respectable London journals voice my judgment regarding the beautiful and gifted young leading lady of the Princess' company.

Mr. Willard never played better. His terror when the mob set on him was painfully realistic. Another piece of painful realism before Jess' death is her abandon-like dance at the public-house, when, seeing she has a rival, she tries, though dying from fever, to win back her brutal lover by dancing and singing. It is as horrible as it would be to see a corpse decked in a ball dress and rouged for burial. No one has ever done what Miss Eastlake has succeeded in doing, and though I personally dislike melodrama as a rule, I am only telling the truth and giving popular judgment in crowning Miss Eastlake queen in this as in other lines of dramatic work.

Mr. Hudson, who so well played Vindex in Brutus, does Gypsy Tom in a superb manner.

The house was wildly enthusiastic. Mr. Barrett, Mr. Jones and Miss Eastlake took two calls. Mr. Barrett, the last time he was summoned, asked if the play was "a success," and the rapturous cries of "Yes" drowned the one or two cries of "No" from the usual chronic theatrical growlers. Every one worked to make it go, every one succeeded, and the pruning will make it all the better.

Mrs. Jones and the Barretts looked gratified at the success of those dear to them, and I am sure Mrs. Jones furtively wiped her eyes when her handsome, bonnie face was seen at her box, flushed with delight at her husband's reception by the audience at his call before the curtain.

Three acts take place in Abbot's Creslow, Bucks; one in London. Even in the name, Abbot's Creslow, Mr. Jones has been true to history, for Creslow Manor was held by the Crown from early in the Twelfth century. It is for nearly 900 acres about a pasture land, and the ruins of the abbey near by, with the history and legends of the early abbots forms a probable name in Abbot's Creslow. Besides, Mr. Jones lives at Chalfont, St. Peter, in Buckinghamshire, by way of Slough. Hence he knows the look of the land, and has, with Mr. Barrett's assistance, contrived to make fine stage pictures, because they are true to nature. Mr. Barrett accepted Mr. Jones' play, A Clerical Error, a few years since, after it had been repeatedly refused by others. He is, therefore, grateful to Mr. Barrett, and has justified his gratitude by writing The Silver King, in which Mr. Barrett made such an enormous success.

It is one of Mr. Jones' best qualities, his enthusiastic sense of remembrance of past favors. This last play is bound to achieve a strong melodramatic success, and will, if no more, serve to whet the curiosity of theatre-goers for the intended production of Mr. Jones' tragedy in blank verse, which he is now writing expressly for his friend and associate, Mr. Wilson Barrett. A. W.

Professional Doings.

—Although it has been decided to open the regular season of Daly's Theatre about Oct. 7, it has not yet been definitely determined by Mr. Daly that the opening play shall be Pinero's Magistrate.

—The Skating-Rink will be presented this season by Jacques Kruger, Harry Steele, John Canfield, Harry Booker, Frank H. White, William Skuse, Fanny Wentworth, Lillian White, Lizzie Skuse and Blanche Wentworth. Messrs. Steele and Canfield are roller-skate specialists. Joseph Arthur will be the acting manager and Anderson C. Reid the advance representative. The Skating-Rink opens season in Michigan on the 21st and begins a season of three weeks at the Bush Street, San Francisco, Nov. 23.

—Speaking to a MIRROR reporter on Tuesday regarding the trouble over Andrea, Captain Thompson said: "I can't possibly imagine on what grounds even a temporary injunction could be obtained. The play has been published for years, and belongs to anybody who cares to play it. Besides, Miss Maddern does not use the same title. The piece as played in Paris was a failure, for the simple reason that in the second act the interest is taken from the leading lady and is concentrated on a ballet-dancer. Should the piece be played the same as the original, its success is rather doubtful."

—Sydney Rosenfeld is busy making arrangements for his opera season, which opens on Monday at Buffalo, where he will stay a week and then come to this city, opening at Niblo's Garden, unless it is decided to play Clio there another week, in which case he will stay on the road for that period. Rehearsals are now on, the latest acquisition to the company being Mr. James, lately of the Burrill Opera company. The operas to be produced are The Mystic Isle, possibly The Mikado and another work of Mr. Rosenfeld's, which is confidently said to be The Black Hussar. It is stated that Ed. Gilmore is back of Mr. Rosenfeld in this enterprise, and that the engagement at Niblo's is for an unlimited season.

—The lobby of the Union Square Theatre is sometimes mistaken for the entrance to the Morton House. The other day a portly person approached the window and, dropping his gripsack with a bang, said: "Changed things 'round a little, I see. 'Provement, too. Whar's Smith?" "Don't know him—what Smith?" "Ain't 'e in charge of the hotel now?" "This is not a hotel—it's a theatre." "Wrong box, by thunder! Next door's the hotel—so it is. But, say, now I'm here, can't you give up a pass on the strength of the mistake?" The proximity of the box office to the well known lounge also makes it a shining target for actors, who besiege the keeper with requests for seats and with questions innumerable.

—The managers of Estelle Clayton look forward to several ovations on their tour. At Springfield, O., where they open the season of Black's Opera House, being conveyed to that city by special train, Mr. Waldman, the manager, has arranged to have it decorated throughout with flowers and plants. An elegant floral horseshoe, seven feet wide, will be suspended from the proscenium arch, and in the centre of the emblem of good luck will be the monogram "E. C." in immortelles. At Louisville, where Miss Clayton starred in Young Mrs. Winthrop three years ago, a great time is expected, and at Hartford, Ct., where the company stop for but one night, the occasion will be made a society event, the Hartford Club tendering a reception to the star.

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Miss Adelaide Moore has been delighting her audience by her really fine performance of Rosalind, Juliet, Beatrice and Julia.—*Sunday Times, London.*

Miss Adelaide Moore may be congratulated on her Juliet.—*Guardian, Manchester, England.*

Miss Adelaide Moore's Juliet is one to be remembered.—*Courier, Manchester, England.*

Miss Adelaide Moore's Rosalind is an attractive picture of an attractive girl who enjoyed her masquerading.—*Examiner, Manchester, England.*

Miss Adelaide Moore's personal and stage appearance, charming warmth of manner and naivete find favor with her audience.—*Times, Leeds, England.*

Miss Adelaide Moore possesses a graceful figure, an interesting and prepossessing face, and an intelligence which carries her safely over many a difficult place. Her "business" is well thought out and well arranged, and her comedy scenes show a light and delicate touch.—*Tribune, New York.*

Miss Adelaide Moore has the sweet and tuneful delivery of Neilson and not a little of her suavity of method. In person Miss Moore is lithe, willowy and graceful.—*N. Y. Morning Journal.*

In the balcony scene her acting was fresh and natural. In several scenes she was strong, notably so when she took the vial from the Friar. Miss Moore wore some handsome dresses and diamonds. She received a number of recalls.—*N. Y. Herald,*

Miss Moore has a pleasing presence and a natural manner.—*N. Y. Evening Telegram.*

Miss Moore's mien is graceful and commanding.—*N. Y. Dramatic Times.*

Miss Moore is young, pretty and talented, and wore elegant costumes. Handsome diamonds adorned her person.—*N. Y. Daily News.*

The result of Miss Moore's engagement at the Star Theatre has been so satisfying that the managers decided to continue her there for another week.—*N. Y. Herald.*

Miss Moore's delivery of the line, "Go, get thee hence!" was especially fine. She wore some very fine dresses and diamonds.—*N. Y. Dramatic News.*

Miss Moore's rendering of Juliet was more than creditable. In the third act she displayed ability of a very high order.—*N. Y. Sunday Courier.*

If Miss Adelaide Moore had effected her first appearance on the American stage as Julia she would have made an instantaneous hit.—*N. Y. Morning Journal.*

In the letter scene she received a round of well merited applause. The audience was a large one, quite filling the theatre. Her Julia is an interesting performance.—*N. Y. World.*

Her Julia shows that she has an intelligent conception of the character. The audience filled the theatre and applauded her efforts liberally.—*N. Y. Daily Times.*

As Julia Miss Moore acted with a sympathetic naturalness throughout.—*N. Y. Herald,*

Miss Moore created a favorable impression as Julia last night.—*N. Y. Tribune.*

Miss Moore has evidently carefully studied the business of the part, as her intelligence and method are worthy of all praise.—*N. Y. Dramatic News.*

Miss Moore has a winning personality and gave a creditable performance of Julia in The Hunchback before a large audience at the Star Theatre last night.—*N. Y. Commercial Advertiser.*

Miss Moore displayed several handsome and costly costumes, and gave an intelligent interpretation of the loving Julia.—*N. Y. Dramatic Times.*

Credit must be given Miss Moore for an intelligent conception of the part of Julia. She acted with grace and showed a thorough knowledge of the stage.—*N. Y. Mirror.*

As Rosalind Miss Moore was picturesque, graceful and most winning. She treated the scenes with a light and graceful touch, and was intelligent throughout. She is handsome and refined, and dresses and bears herself well. Miss Moore was called before the curtain and much applause greeted her neat delivery of the epilogue.—*N. Y. Herald.*

Miss Moore as Rosalind proved that in light comedy roles she has tact, intelligence and personal charm. Her make-up and her manner won for her at once the good will of her audience, which was a large one.—*N. Y. World.*

Miss Adelaide Moore's Rosalind is undoubtedly her most successful effort. She presented to the eye a pretty picture and her love passages with her suitor went so smoothly and with so much animation that she was twice recalled after the curtain had fallen upon the third act.—*N. Y. Daily Times.*

Miss Moore has a graceful figure and a pretty face and dresses her characters in excellent taste.—*N. Y. Graphic,*

A comely Rosalind was Miss Adelaide Moore. In woman's gown she was pretty and graceful, and in boy's garb she was charming. It is seldom that as winsome a Rosalind in doublet and hose is seen. The audience was large and greatly enjoyed the performance.—*N. Y. Daily News.*

Miss Moore's Rosalind may be considered the best thing she has done here.—*N. Y. Mail and Express.*

She interprets the lovely character of Rosalind with intelligence and tact. In appearance she is one of the most graceful and prepossessing exponents of the part who has been seen in years.—*N. Y. Tribune.*

Miss Moore, tall, well formed and pretty as she is, makes a most agreeable impression as a boy. Rosalind's delightful tenderness is carried off with a good deal of art. She is earnest, and we hope to see her follow up the good things the public now know that she can do.—*N. Y. Morning Journal.*

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